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Division

Section

SCB.
2529

THE
VOCAL COMPANION;

CONTAINING
A CONCISE INTRODUCTION

TO THE
PRACTICE OF MUSIC,

AND
A SET OF TUNES OF VARIOUS METRES, ARRANGED PROGRESSIVELY
FOR THE USE OF LEARNERS.

COMPILED BY SAMUEL HOLYOKE, A. M.

EXETER, N. H.

FROM THE MUSIC-PRESS OF MORRIS & SAWYER...SOLD WHOLESALE AND RETAIL AT THEIR BOOK-STORE....1807.

District of Massachusetts, to wit :

BE IT REMEMBERED, that on the fourteenth day of November in the thirty second Year of the Independence of the United States of America, Samuel Holyoke, of the said District, has deposited in this Office the Title of a Book the Right whereof he claims as Proprietor in the Words following to wit : The Vocal Companion ; containing a concise introduction to the practice of Music, and a set of tunes of various metres, arranged progressively for the use of Learners. Compiled by Samuel Holyoke, A. M. In Conformity to the Act of the Congress of the United States, Entitled, " An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned ;" and also to an Act Entitled, " An Act supplementary to an Act, Entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies during the times therein mentioned ; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical, and other Prints."

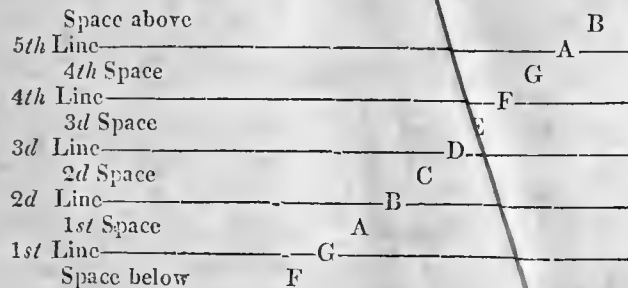
WILLIAM S. SHAW, { Clerk of the District
of Massachusetts.

INTRODUCTION.




SEVEN Letters are used to represent the original sounds of the Octave ; when an eighth letter is required, the first is repeated.

Scale for the Bass.

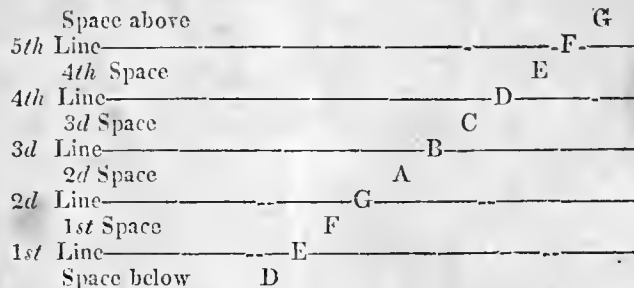


If there be one Ledger line *above* the Bass Staff, the Letter is C ; if there be two, the Letter is E.

If there be one Ledger Line *below* the Bass Staff, the letter is E.

The F Cliff  is used only in Bass, being set upon F, 4th line.

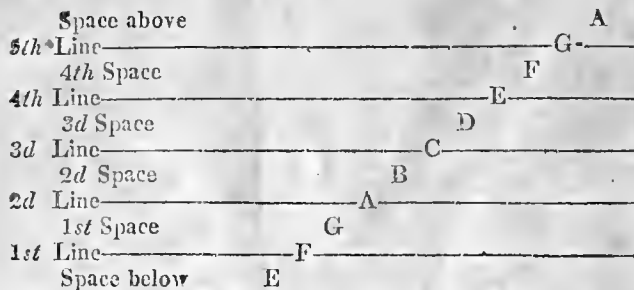
Scale for Tenor and Treble.



If there be one Ledger Line above the Treble Staff, the Letter is A ; if there be one below, the Letter is C.

The G Cliff  is used in Tenor and Treble, and is set on G, 2d Line.

Scale for the Counter.



If there be one Ledger Line *above* the Counter Staff, the Letter is B; if there be two, the Letter is D.


The C Cliff  is used in Counter, and is set upon C, 3d Line.


MUSICAL CHARACTERS.


A Staff




is five lines with their spaces.


A Brace  Shows how many parts are sung together.


A Ledger line  is added when notes go out of the compass of a staff.


A Flat  governs the Mi, when set before a note it sinks one semitone.

A Sharp  governs the Mi, when set before a note it raises it one semitone.

Both Flats and Sharps, when set at the beginning, have influence through a tune, unless they are contradicted by a natural.

A Natural  restores a letter made flat or sharp, to its primitive sound.

A Repeat  shows what part of a tune is to be sung twice.

A Slur  shows how many notes are to be sung to one syllable.

are used when part of a tune is repeated: The notes under figure 1 is sung before the repeat, and the note under figure 2, after the repeat. If they be tied by a slur, both are sung after the repeat.






Point of Addition  set after a note, adds half its original length.


Figure 3, set over or under any three notes with a slur, reduces them to the time of two of the same kind.


Marks of Distinction  show that the notes over which they are set, require particular emphasis.


Hold  signifies that the notes, over which they are set, may be continued at the pleasure of the performer.

Direct  is set at the end of a staff, to direct the performer to the first note in the next staff.


Choosing Notes  are placed one above another, either of which, or both may be sung.

Single bar  divides the notes into proportional parts.


Double bar  shows the end of a strain.


Close  shows the end of a tune.

OF NOTES.


A Semibreve.....  contains two Minims or four Crotchets.

A Minim.....  contains two Crotchets or four Quavers.


A Crotchet.....  contains two Quavers or four semiquavers.


A Quaver.....  contains two Semiquavers or four Demisemiquavers.


A Semiquaver.....  contains two Demisemiquavers.


A Demisemiquaver.....  is the shortest note used in vocal music.


OF RESTS.

A Semibreve Rest.....  is equal in time to a Semibreve.

A Minim Rest..... to a Minim.

A Crotchet Rest..... to a Crotchet.

A Quaver Rest..... to a Quaver.


A Semiquaver Rest..... to a Semiquaver.


A Demisemiquaver Rest..... to a Demisemiquaver.

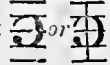
OF TIME.


THERE are three divisions of Time, *viz.*...Common, Triple, and Compound.

COMMON TIME.


The 1st Mark  has 4 beats in a bar. A Semibreve, 2 Minims, or 4 Crotchets fill a bar.


The 2^d Mark  has 2 beats in a bar. A Semibreve, 2 Minims, or 4 Crotchets fill a bar.....Some Authors use it for 4 beats in a bar.


The 3^d Mark  has 2 beats in a bar. A Semibreve, 2 Minims, or 4 Crotchets fill a bar.

The 4th Mark  has 2 beats in a bar. A Minim, 2 Crotchets, or 4 Quavers fill a bar.


TRIPLE TIME.


The 1st Mark  has 3 beats in a bar. A pointed Semibreve, a Semibreve and a Minim, or 3 Minims fill a bar.

The 2^d Mark  has 3 beats in a bar. A pointed Minim, a Minim and a Crotchet, or 3 Crotchets fill a bar.

The 3^d Mark  has 3 beats in a bar. A pointed Crotchet, a Crotchet and a Quaver, or 3 Quavers fill a bar.

COMPOUND TIME.

The 1st Mark  has 2 beats in a bar. Two pointed Minims, or 6 Crotchets fill a bar.

The 2^d Mark  has 2 beats in a bar. Two pointed Crotchets, or 6 Quavers fill a bar.

In time of 4 beats, the motions of the hand should be thus :

- 1st. Let the ends of the fingers fall,
- 2d. Let the heel of the hand fall,
- 3d. Raise the heel of the hand,
- 4th. Raise the ends of the fingers, which completes the bar.

In time o.

In time of 3 beats,

- 1st. Let the ends of
- 2d. Let the heel of th
- 3d. Raise the ends of

In time of 3 beats, a pointer
a pointer
a pointer

In time of 2 beats, the m

- 1st. Let the er
- 2d. Raise the

In common time of 2 l

In compound tir
a pointed
a Minim
or 3 Cr

harp.
harp.
Sharp.
Sharp.

and D.

d from B to C, the distance is but
eters is a whole tone, unless they
arp.

OTES.

e Mi,
w,
w.
w,
w,

ll come again.

preceding principles to
se the Lessons for the
the more thorough ac-
e, the more easy and

Lessons for the Exercise of the Voice.

9

N. B. The figures signify the 4 motions of the hand ; and the letters *f* and *r* the falling and rising of the hand.

THE OCTAVE ASCENDING.

No. 1.

Rising to the 3d.

1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,

No. 2.

Rising to the 4th.

1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,

No. 3.

Rising to the 5th.

1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,

No. 4.

Rising to the 6th.

1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,

No. 5.

Rising to the 7th.

1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,

No. 6.

Rising to the 8th.

1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,	1	2	3	4,

THE OCTAVE DESCENDING.

No. 7.
Falling to the 3d.

No. 8.
Falling to the 4th.

No. 9.
Falling to the 5th.

No. 10.
Falling to the 6th.

Exercise No. 7: *Falling to the 3d.* Treble staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Bass staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Fingerings: 2 3 4 (treble), 2 3 4 (bass). Dynamics: f r r (treble), f r r (bass).

Exercise No. 8: *Falling to the 4th.* Treble staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Bass staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Fingerings: 3 4 (treble), 3 4 (bass).

Exercise No. 9: *Falling to the 5th.* Treble staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Bass staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Fingering: 4 (treble), 4 (bass).

Exercise No. 10: *Falling to the 6th.* Treble staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Bass staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter).

No. 11.
Falling to the 7th.

No. 12.
Falling to the 8th.

Exercise No. 11: *Falling to the 7th.* Treble staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Bass staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Fingerings: 2 3 4 (treble), 2 3 4 (bass).

Exercise No. 12: *Falling to the 8th.* Treble staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Bass staff: $\text{F}^{\#}4$ (quarter), $\text{E}4$ (quarter), $\text{D}4$ (quarter), $\text{C}4$ (quarter), $\text{B}3$ (quarter), $\text{A}3$ (quarter), $\text{G}3$ (quarter), $\text{F}3$ (quarter). Fingerings: 3 4 (treble), 3 4 (bass).

INTERVALS ASCENDING AND DESCENDING.

No. 13.

No. 14.

No. 15.

No. 16.

No. 17.

No. 18.

3ds. rising & falling. 4ths. rising & falling 5ths. rising & falling 6ths. rising & falling 7ths. rising & falling 8ths. rising & falling.

This block contains six musical exercises, numbered 13 to 18. Each exercise is written on a grand staff (treble and bass clefs) in common time (C). Exercises 13 and 14 are marked with an asterisk (*). The exercises show ascending and descending intervals: 3ds. rising & falling, 4ths. rising & falling, 5ths. rising & falling, 6ths. rising & falling, 7ths. rising & falling, and 8ths. rising & falling.

INTERVALS DESCENDING AND ASCENDING.

No. 19.

No. 20.

No. 21.

No. 22.

No. 23.

No. 24.

3ds. falling & rising. 4ths. falling & rising. 5ths. falling & rising. 6ths. falling & rising. 7ths. falling & rising. 8ths. falling & rising.

This block contains six musical exercises, numbered 19 to 24. Each exercise is written on a grand staff (treble and bass clefs) in common time (C). Exercises 19 and 20 are marked with an asterisk (*). The exercises show descending and ascending intervals: 3ds. falling & rising, 4ths. falling & rising, 5ths. falling & rising, 6ths. falling & rising, 7ths. falling & rising, and 8ths. falling & rising.

No. 25.

No. 26.

No. 27.



No. 28.

No. 29.



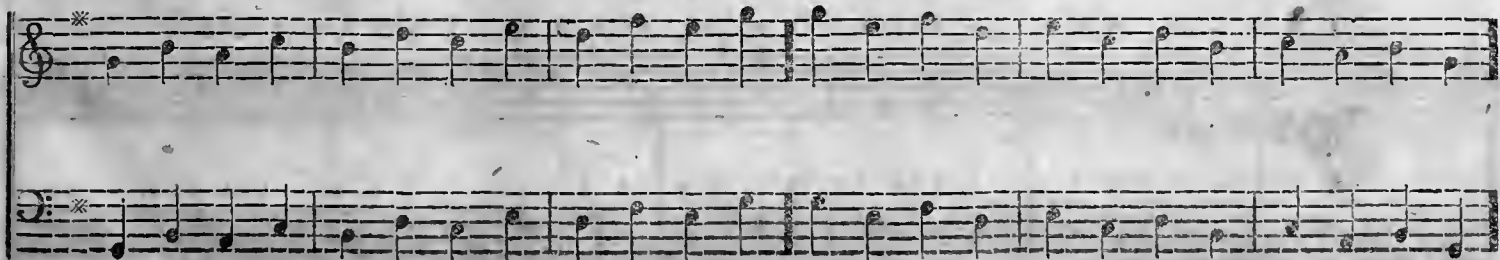
No. 30.

No. 31.



No. 32.

No. 33.



No. 34.

No. 35.

No. 36.

No. 37.

No. 38.

No. 39.

5th. 4th. 4th. 5th. 3d. 6th. 6th. 3d. 7th. *Minor 7th.*

5th. 4th. 4th. 3th. 3d. 6th. 6th. 3d. 7th. *Minor 7th.*

No. 40.

No. 41.

1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 2 4, 1 2 3 4, 1234.

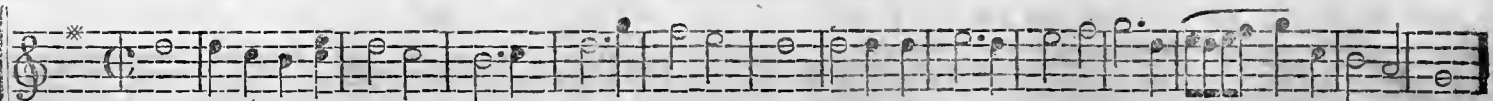
1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1234.

AIR.

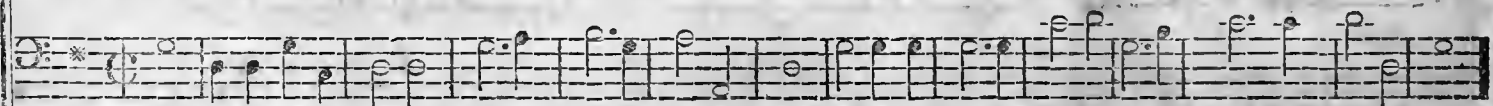
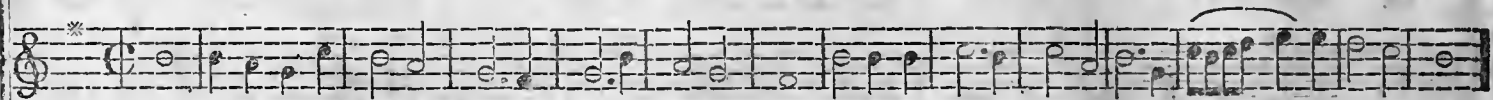
2d. Holy wonder, heavenly grace, Come, inspire our humble lays, While the Saviour's love we sing,

Bass.

Whence our hopes and comforts spring. While the Saviour's love we sing, Whence our hopes and comforts spring.



Methinks I see an heav'nly host of angels on the wing ; Methinks I hear their cheerful notes So joyfully they sing !



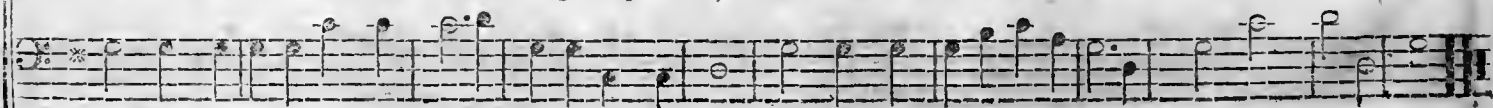
Let all your fears be banish'd hence,

For there's a Saviour born to day,



Glad tidings we proclaim,

And Je - - sus is his name.



Lesson 4.

17

AIR.

1 2, 1 2, 1 2, 1 2, 1 2, 1 2, 1 3, 1 2,

2d. { Come thou long expect - - ed Jesus, Born to set thy people free ; }
 { From our sins and fears re - - lieve us, Let us find our rest in thee. } Israel's strength and

Bass.

conso - - lation, Hope of all the saints thou art, Dear desire of ev'ry nation, Joy of ev'ry longing heart.

1 2, 1 2, 12, 1 2, 1 2, 12, 1 2, 1 2, 12, 1 2, 1 2, 12.

Yes the Redeemer rose, The Saviour left the dead, And on our hellish foes, High rais'd his conq'ring head ;

In wild dis- - may The guards a- - round Fall to the ground And melt a- - way.

1 2 3, 12 3, 1 2 3, 12 3, 12 3, 12 3, 12 3.

Jesus thou son of righteous- - ness, All glorious and di- - vine, Thy people with thy

presence bless, In their as- - - semblies shine, In their as- - - semblies shine.

1 2 3, 12 3, 1 2 3, 12 3, 1 2 3, 12 3, 123.

O praise the Lord, ye na- - - tions, praise, Ye peo- - - ple speak his fame;

All ye, in truth and good- - ness found, Ex- - - alt Je- - - ho- - vah's name.

1 2, 1 2, 1 2, 12.

God is great - ly to be fear'd, Be his ho - ly name re - - ver'd;

Earth and heav'n, your voices raise, Men and an - - gels, sing his praise.

Pia.

Thou dear Re - deemer, dy - ing - Lamb, We love to hear of thee ; No music like thy

tr For. *tr*

charming name, Nor half so sweet can be, No music like thy charming name, Nor half so sweet can be.

Vivace. *Soft.* *Loud.*

O praise the Lord, O praise the Lord, O praise the Lord, For he is good, For he is good,

and his mercy, mercy is ever - - lasting, and his truth en - - dureth,

and his mercy is, and his mercy is ever - - lasting, and his truth en-

and his mercy is ever - - lasting,

and his truth en- - - dureth, en- - - dureth unto all gene- - - rations. Halle- - lujahs,

dureth, en- - - dureth,

and his truth en- - - dureth,

Hal- - le- - lu- - jah, A- - - - - men, Halle- - - lu- - jah, A- - - - - men.

Hal- - le- - lu- - jah, Halle- - lu- - jah, A- - men,

2d. Andante.

Fin.

AIR.

Bass. To God the King of heav'n prepare, The newest song, the noblest air, And let his crowded churches join Their

Cres.

For.

chorus in the grand design, And let his crowded churches join Their chorus in the grand design.

2d.

Allegro Moderato.



AIR.

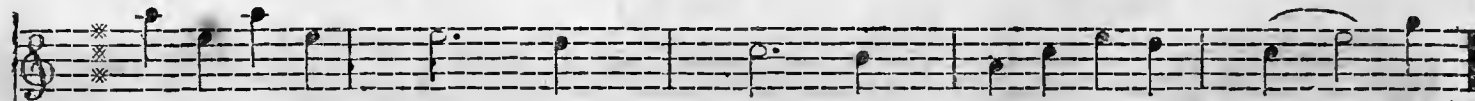
Tri.



The glori - ous armies of the skies To thee, O mighty King, Trium - phant anthems con - - so -



Tri - umphant anthems



umphant anthems con - - - se - - - - - crate, And Halle - - lujahs sing, And



crate, Tri - - - umphant anthems con - se - crate, And Halle - - lujahs



conse - crate, Tri - umphant anthems con - se - crate, And

Halle-lujahs, Hallelujahs sing,

sing, And Hallelujahs sing. Tri-umphant anthems con-se-crate, And Hal-le-lujahs sing.

Halle-lujahs, Hallelujahs sing.

No. 3.

Hadley.

2d. Moderato.

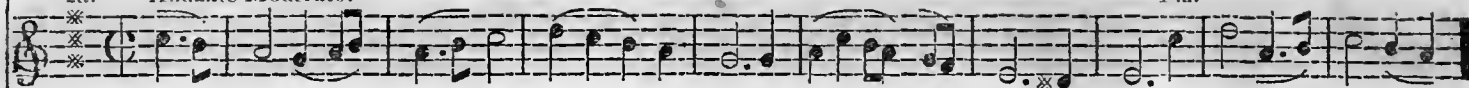
AIR.

E-ternal Spirit, mighty Lord, Jehovah is thy name; Thy glories here will we record And sing thy wondrous fame.

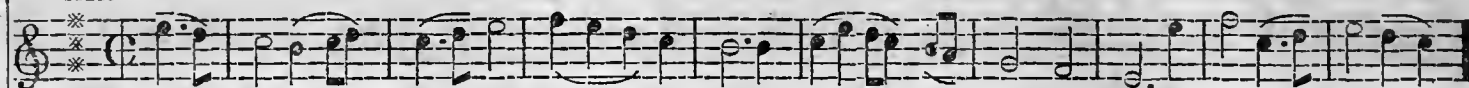
2d.

Andante Moderato.

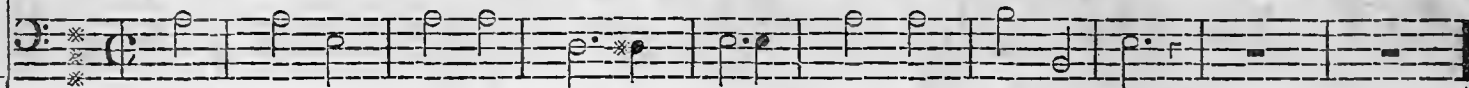
Pia.



AIR.

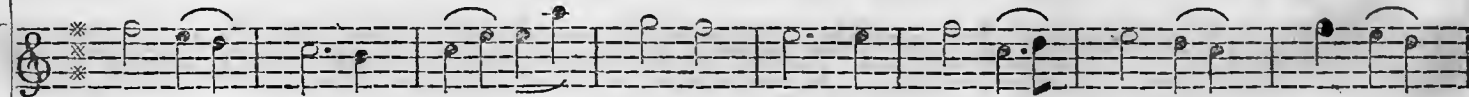
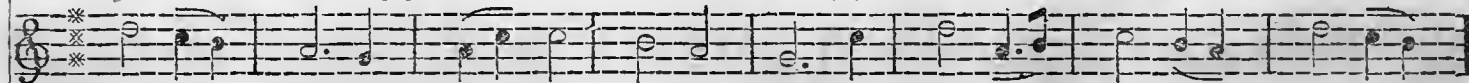


There is a land of pure delight, Be- - yond the utmost skies, Where scenes of bliss with-



Cres.

For.



out al- - - loy In boundless prospect rise. Where scenes of bliss with- - - out al-



loy In bound- - less prospect rise, In bound- - less prospect rise.

No. 5.

Hartley.

2d. Moderato.

AIR.

Lord we adore thy name For light and truth divine, From thee the welcome mercies came, And be the glory thine.

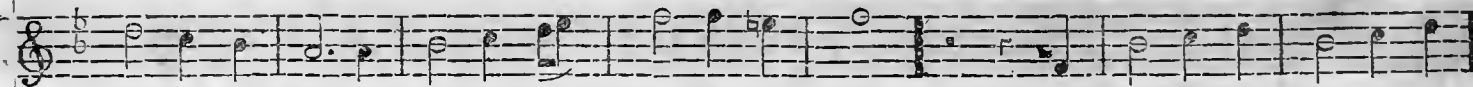
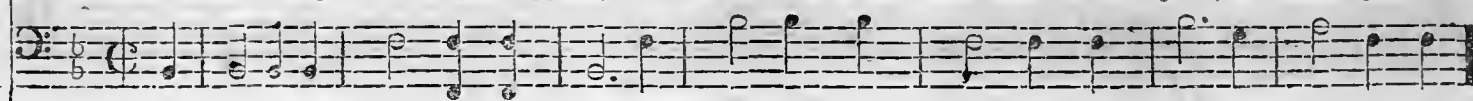
2d. Andante.



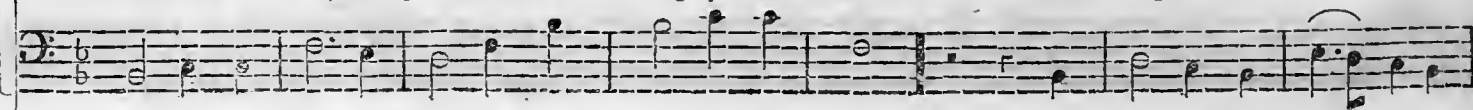
AIR.



Behold the bright morning appears, And Jesus re - - - rives from the grave, His rising re-



moves all our fears, And proves him al - - - mighty to save. How strong were his tears and his



Pia.



cries, The worth of his blood how divine, How perfect the great sac - ri - fice, Who rose, tho' he



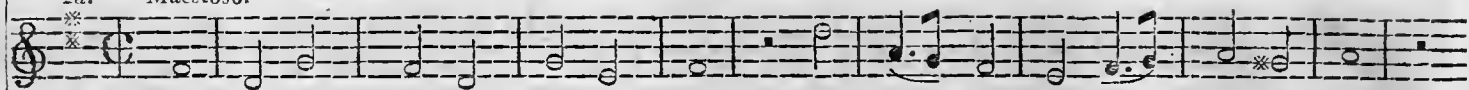
For..



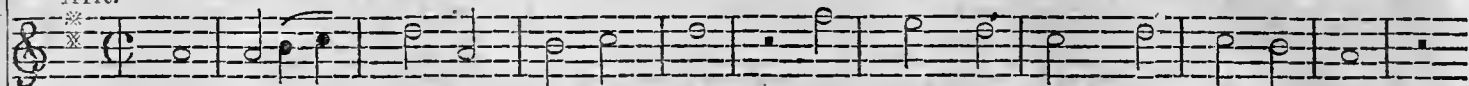
suffer'd for sin. How perfect the great sac - ri - fice, Who rose, tho' he suf - fer'd for sin.



2d. Maestoso.



AIR.



Sing to the Lord, let praise in- - spire The grateful voice, the tuneful lyre ;



In strains of joy proclaim a - - broad The endless glo- - ries of our God.





AIR. Come hither all ye weary souls, Ye heavy laden sinners come, I'll give you rest from all your toils, And raise you to my heav'nly home.



No. 9.

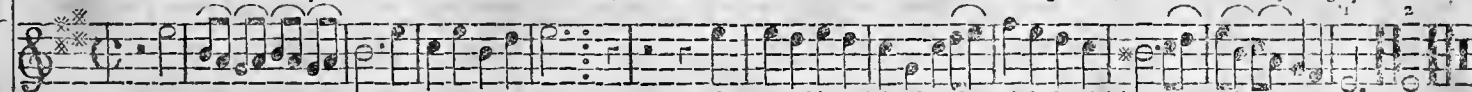
Brentwood.



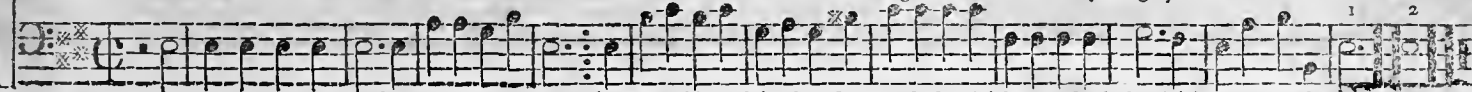
Welcome sweet day of rest, That saw the Lord arise;

Welcome to this reviving breast,

And these rejoicing eyes. And



Welcome to this reviving breast, And these rejoicing eyes. And



Welcome to this reviving breast, And these rejoicing, And these rejoicing eyes, And

We bless the prophet of the Lord, We bless the prophet of the Lord, That

AIR. We bless the prophet, prophet of the Lord; That comes with truth and grace.

We bless the prophet of the Lord, We bless the prophet, prophet of the Lord, That Je-

We bless the prophet of the Lord, We bless the prophet of the Lord, That Jesus, thy spirit

Jesus, thy spirit and thy word Shall lead us in thy ways, Shall lead us in thy ways, Shall lead us in thy ways.

Jesus, thy spirit and thy word, Shall lead us in thy ways. Shall lead us in, Shall lead us in thy ways. 1 2.

fus, thy spirit and thy word, Jesus, thy spirit and thy word, Shall lead us in thy ways, Shall lead us in thy ways.

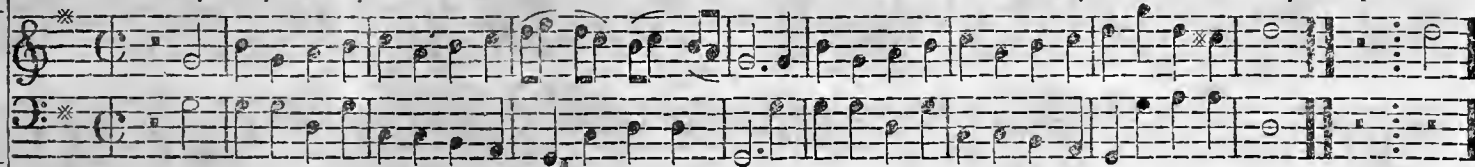
and thy word, Jesus, thy spirit and thy word, Shall lead us in thy ways, Shall

Allegro Moderato.

Soft.



AIR. Why does your face, ye humble souls, Those mournful colours wear? What doubts are these, that waste your faith, And nourish your despair? What



Loud.

1. 2.



tho' your num'rous sins exceed The stars that fill the skies, And aiming at th'eternal throne, Like pointed mountains rise? Like pointed mountains rise?



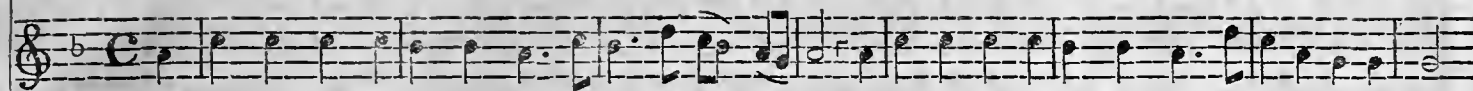


AIR. Shout to the Lord, and let your joys Through the whole nation run ; Ye western skies refound the noise Beyond the rising sun, Thee, mighty God, our souls ad-

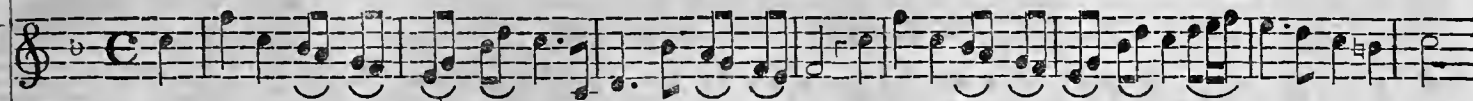


mire, Thee, our glad voices sing, And join with the celestial choir, To praise th' eternal King. To praise th' eternal King.

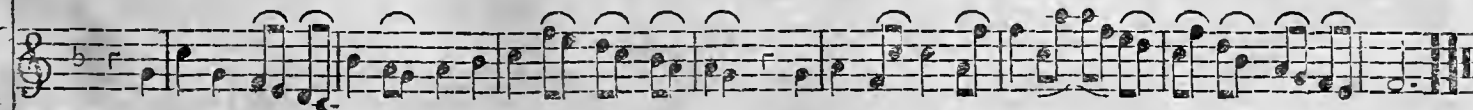
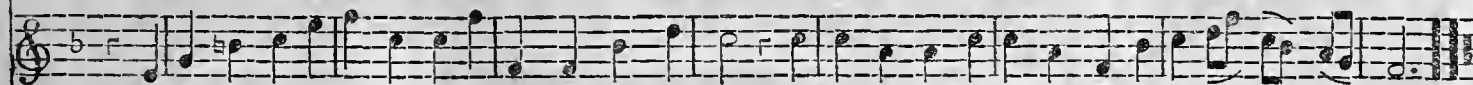




AIR.



Come, let us join a joyful tune To our exalted Lord, Ye saints on high around his throne, And we around his board.



While once upon this lower ground Weary and faint ye stood, What dear refreshment here ye found From this immortal food.



AIR.

Lo ! what a glori - ous corner-stone The Jewish build - - ers did refuse,

But God hath built his church there - - on, In spite of en - - vy and the Jews.



AIR. The Lord, the fov'reign King, Hath fix'd his throne on high; O'er all the heav'nly world he rules, And all beneath the sky. 1 2

O'er all the heav'nly world he rules, O'er all the heav'nly world he rules, And all beneath the sky. 1 2

all beneath the skies. O'er all the heav'nly world he rules, And all beneath the sky. 1 2

all beneath the sky, O'er all the heav'nly world he rules, And all beneath the sky. 1 2

AIR. Great is the Lord our God, And let his praise be great; He makes his churches his abode, His most delightful seat.

No. 17.

Silver-Street.

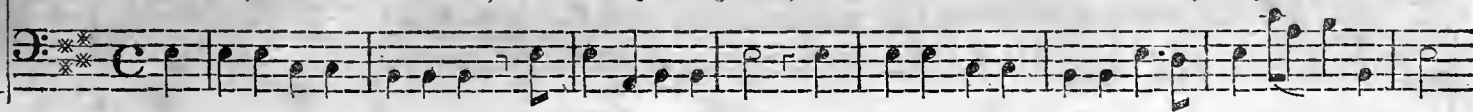
Soft.

Loud.

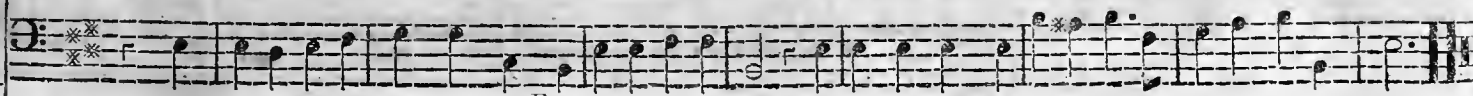
AIR. Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, the uni- - versal King.

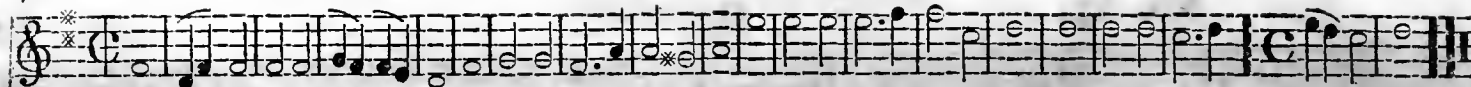


Hosanna, with a cheerful sound, To God's upholding hand; Ten thousand snares attend us round, And yet secure we stand.



That was a most amazing pow'r, That rais'd us with a word, And ev'ry day and ev'ry hour, We lean upon the Lord.





AIR.

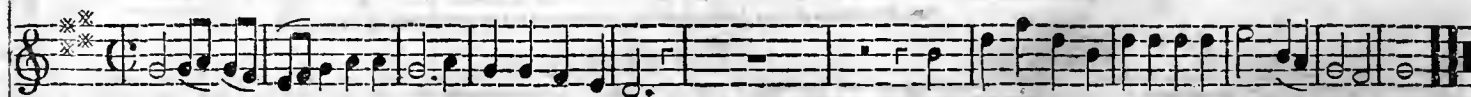


Now for a tune of lofty praise To great Jehovah's equal Son ! Awake, my voice, in heav'nly lays, Tell the loud wonders he hath done.



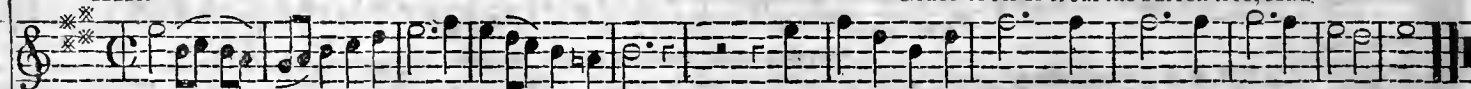
No. 20.

Ware.



AIR.

Grace took us from the barren tree, And



Gentiles by nature, we belong To the wild olive wood ! Grace took us from the barren tree, And grafts us in the good,



Grace took us from the barren tree, And



And brings his graces down to sense, And

AIR. My Saviour God, my sov'reign Prince, Reigns far above the skies ; And brings his graces down to sense, And helps my faith to rise.

And brings his graces down to, down to sense, And

And brings his graces down to sense, And brings his graces down to sense, And

No. 22.

Berwick.



AIR. But peace and joy and righteousness, But peace and joy and righteousness, Faith

Nor different food, nor different dress, Compose the kingdom of our Lord, But peace and joy, But peace and joy and righteousness, Faith and obedience to his word.

But peace and joy and righteousness, Faith

A musical score for a hymn titled 'Hampton'. The score is written for three parts: Soprano, Alto, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'AIR.' The lyrics are: 'Awake, my wrath, and smite the man, and Thus saith the Ruler of the skies, Awake my dreadful sword, Awake, my wrath, and smite the Awake, my wrath, and smite the man, Awake, man, Awake, my wrath and smite the man, My Fellow, saith the Lord, My Fel- low, saith the Lord. smite the man, Awake,'. The score consists of four systems of staves. The first system has three staves. The second system has three staves. The third system has three staves. The fourth system has three staves. The lyrics are placed below the corresponding staves.

AIR.

Awake, my wrath, and smite the man, and

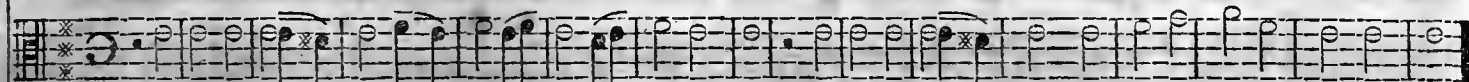
Thus saith the Ruler of the skies, Awake my dreadful sword, Awake, my wrath, and smite the

Awake, my wrath, and

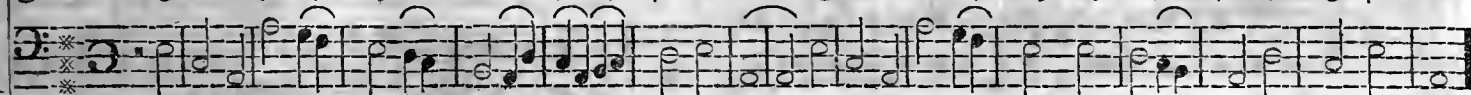
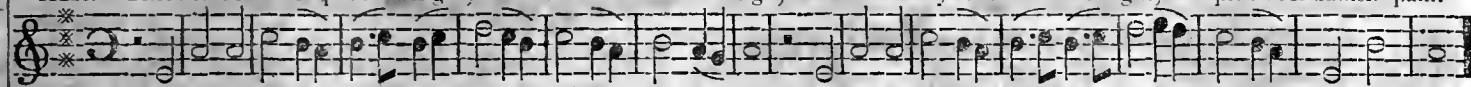
smite the man, Awake,

man, Awake, my wrath and smite the man, My Fellow, saith the Lord, My Fel- low, saith the Lord.

smite the man, Awake,

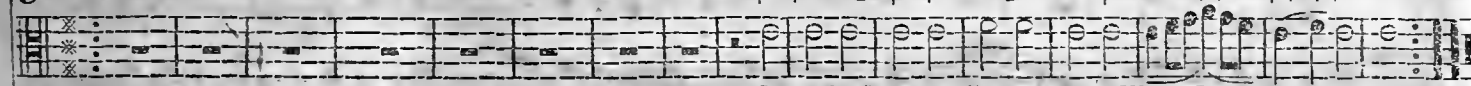
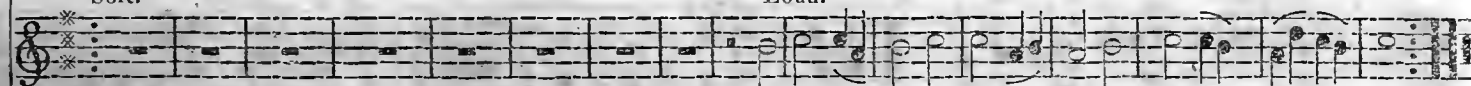


AIR. There is a land of pure delight, Where saints immortal reign, Infinite day excludes the night, And pleasures banish pain.

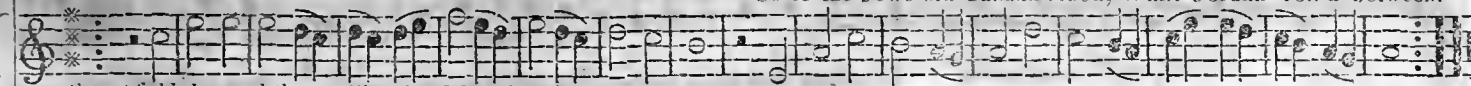


Soft.

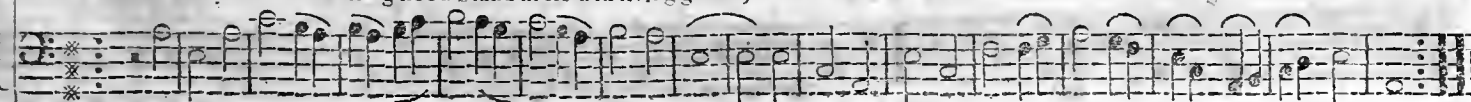
Loud.

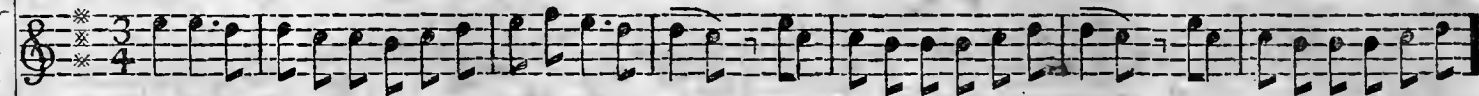
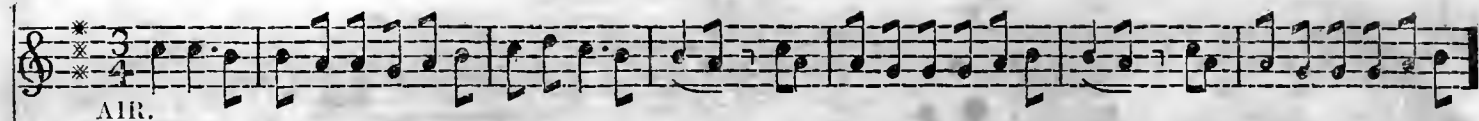


So to the Jews old Canaan stood, While Jordan roll'd between.

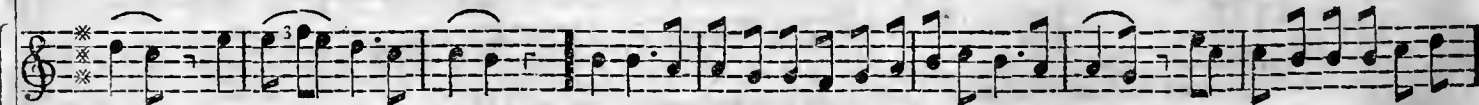
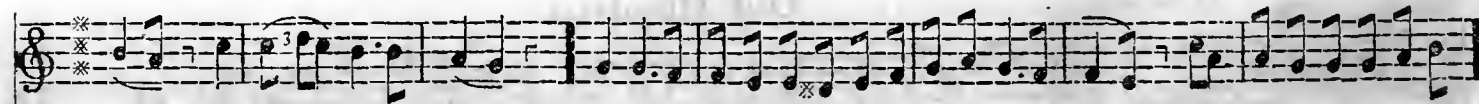
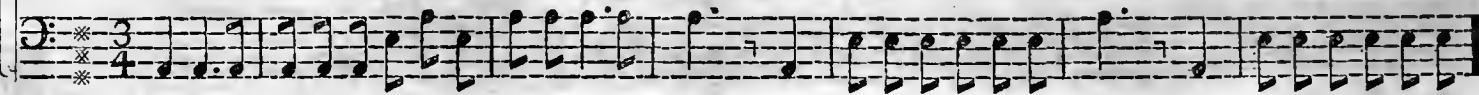


Sweet fields beyond the swelling flood Stand dress'd in living green ;





Behold the glories of the Lamb Amid hi Father's throne: Prepare new honors for his name, Prepare new honors for his



name, And songs before unknown. Let elders worship at his feet, The church adore around; With vials full of odours



sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

No. 26.

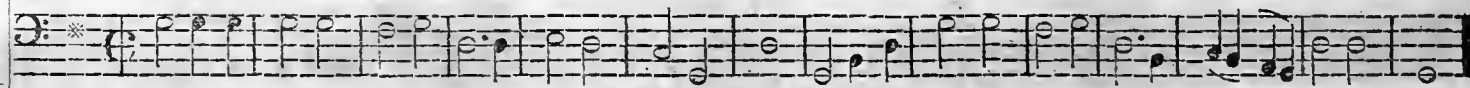
Old Hundred.

Moderate.

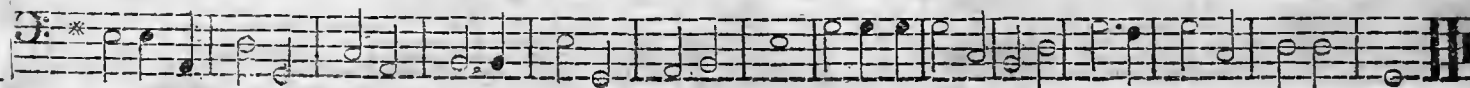
AIR. Ye nations round the earth, rejoice Before the Lord your fov'reign king, Serve him with cheerful heart and voice, With all your tongues his glory sing.

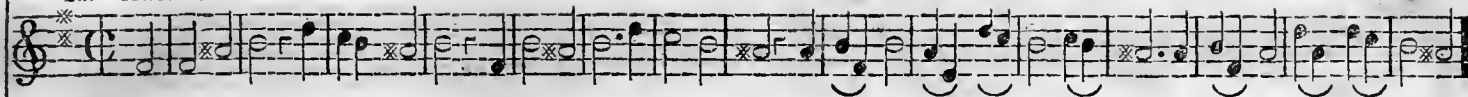


Songs of immortal praise belong To my Almighty God! He has my heart and he my tongue, To spread his name abroad.

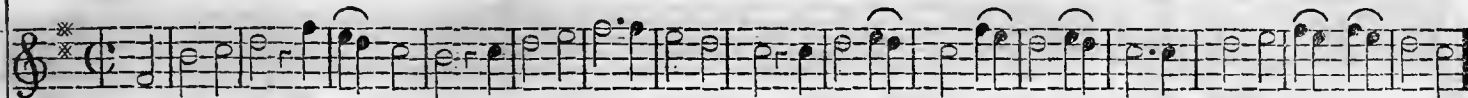


How great the works his hand has wrought! How glo'rous in our sight! And men in ev'ry age have sought His wonders with delight.

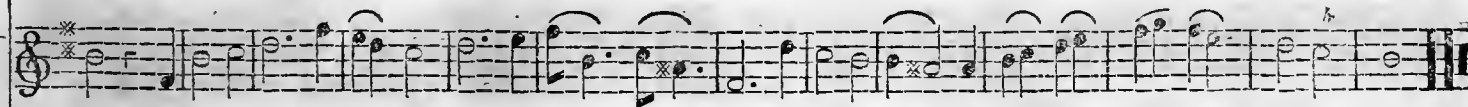
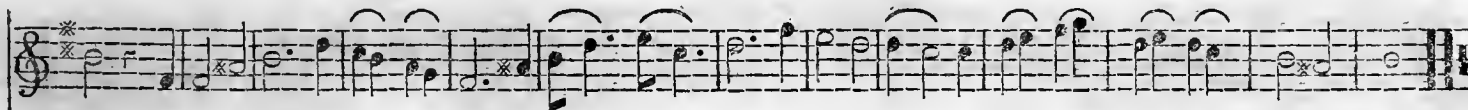
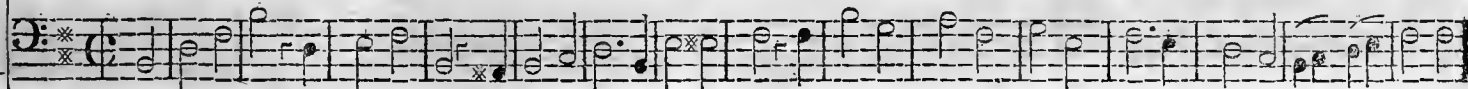


2d. *Affettuoso.*

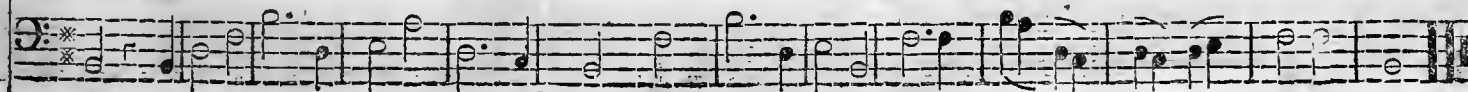
AIR.




O Love divine, what hast thou done, The great Redeemer dy'd for me, The Father's co-eternal Son Bore all my sins upon the



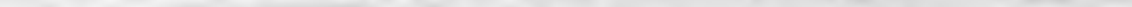
Tree. Th' eternal Son for me hath dy'd, My Lord, my love is crucify'd. My Lord, my love is crucify'd.



2d.



AIR.



spir'd his death, And us'd the Roman sword. And us'd the Roman sword.

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The system concludes with a double bar line and repeat dots.

*Treble.**Pia.**Counter.*

AIR. The glories of my Maker God, My joyful voice shall sing; And all the nations to a - - dore,

*For.**Pia.**For.*

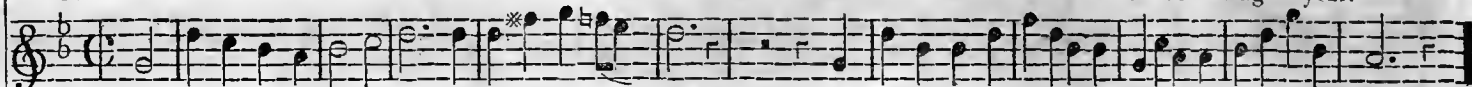
And all the nations to adore Their Former and their King. Their Former and their King.

2d. Moderato.

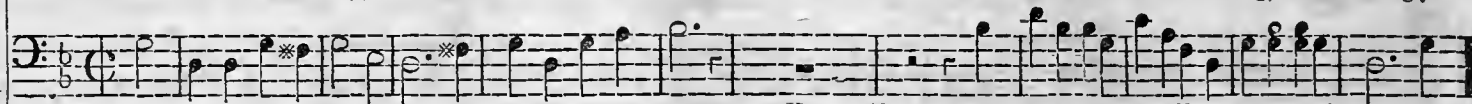


AIR.

How swift thro' various seasons hastes The still re - vol - ving year.



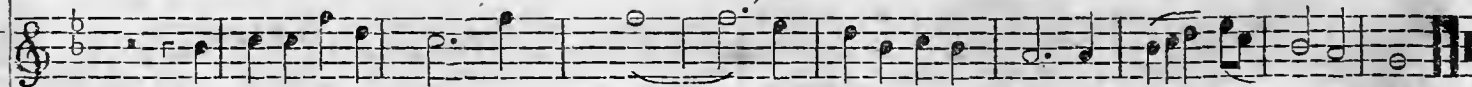
Alas ! how fast our moments fly, How short our months appear ! How swift thro' various seasons hastes The still revolving, still revolving year.



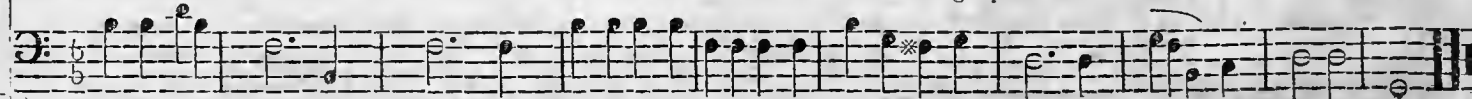
How swift thro' various seasons hastes The still revolving year. How



How swift thro' various sea sons hastes, The



How swift thro' various sea - sons hastes The still revolving year. The still revolving year.



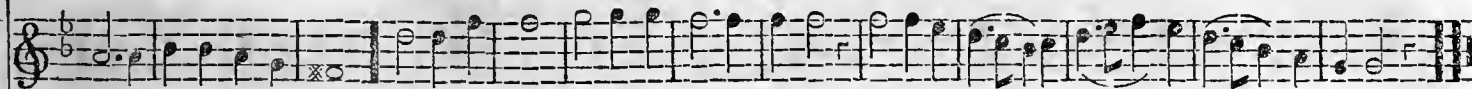
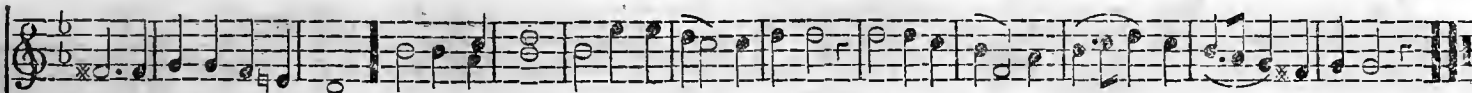
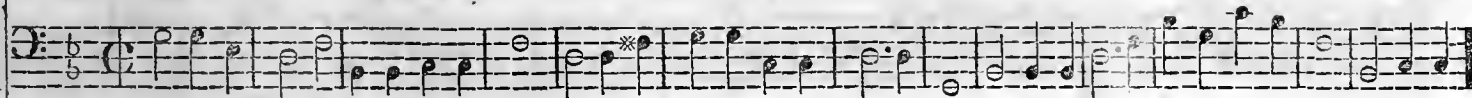
swift thro' various sea - sons hastes, How swift thro' various seasons hastes The

2d.

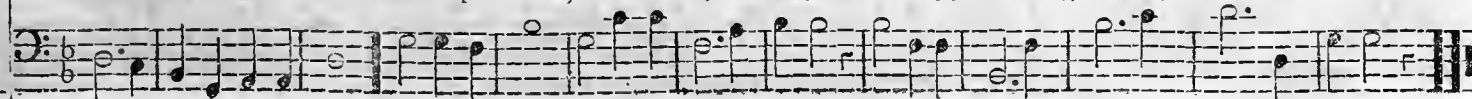
AIR.



The God of glory sends his summons forth, Calls the south nations & awakes the north ; From east to west the sov'reign orders spread, Thro'distant



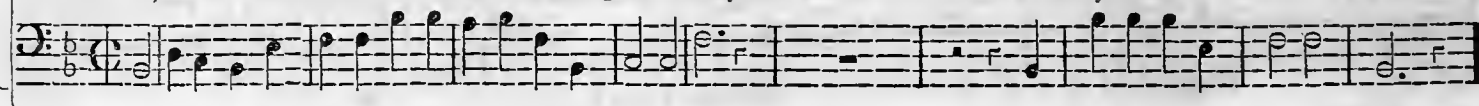
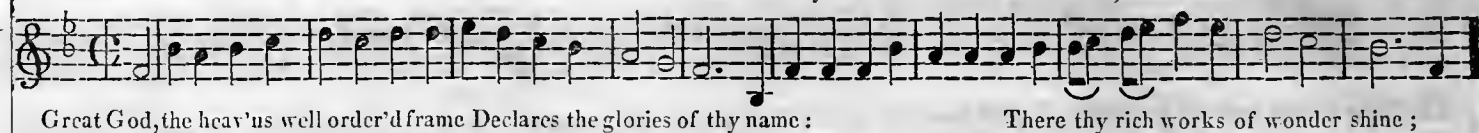
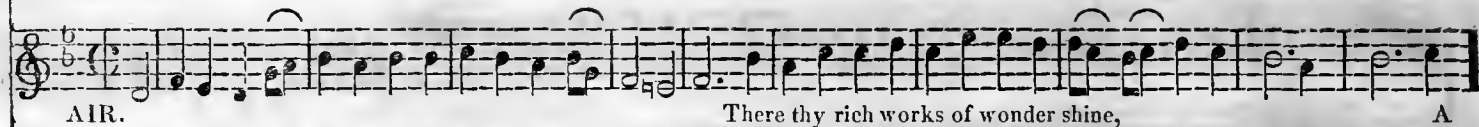
worlds and regions of the dead. The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads, ye saints, with cheerful voices.



2d. Andante.

Pia.

For.

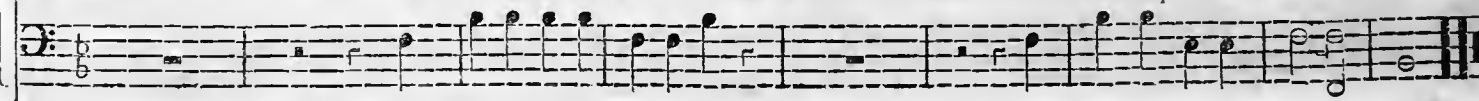
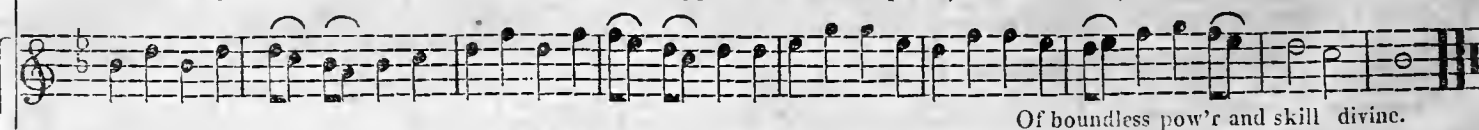
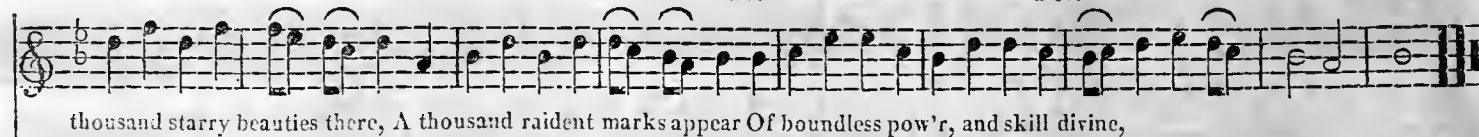


Pia.

For.

Pia.

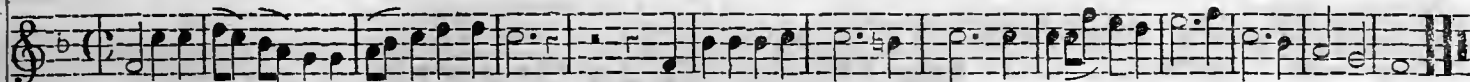
For.



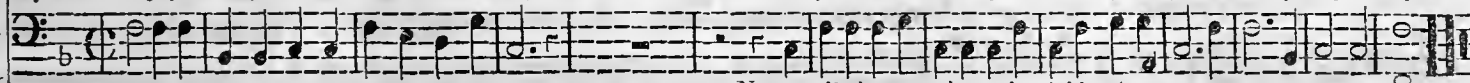
2d. Andante.



No angel's harp such music yields, No angel's harp such music yields, As



My soul with joy attend, While Jesus silence breaks, No angel's harp such music yields, As what my shepherd speaks, As what my shepherd speaks.



No angel's harp such music yields, As

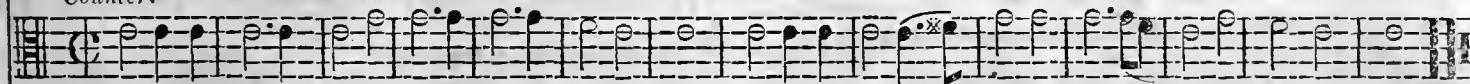
No. 35.

New-Durham.

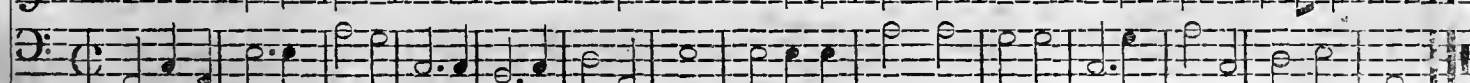
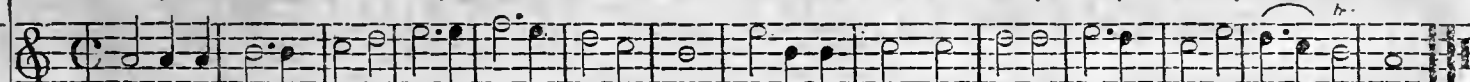
Treble.



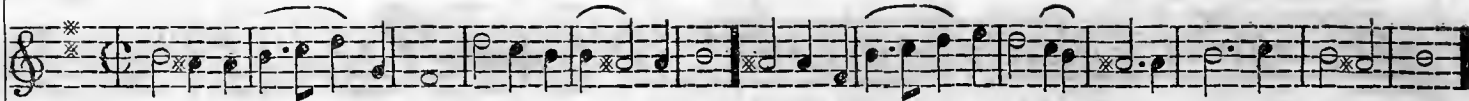
Counter.



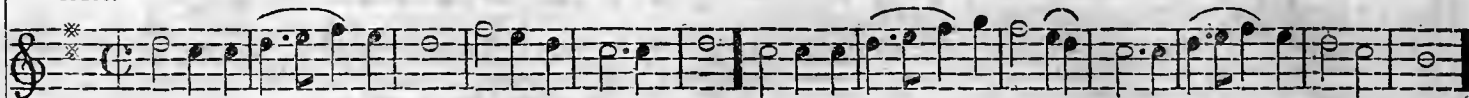
AIR. Lord, hast thou cast the nation off, Must we forever mourn? Wilt thou consume us in thy wrath, Shall mercy ne'er return?



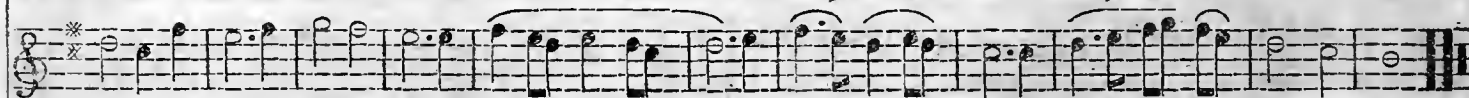
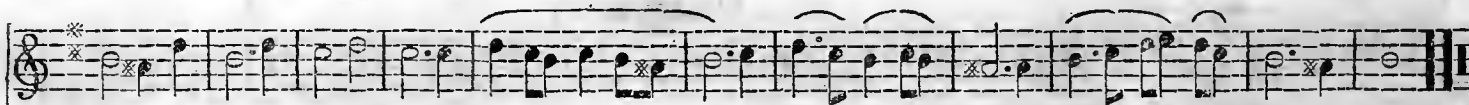
2d. Affettuoso.



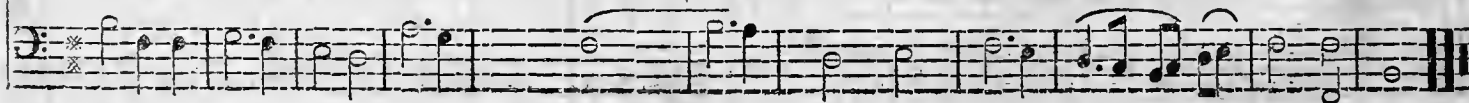
AIR.



I hear the voice of woe! I hear a brother's sigh! Then let my heart with pity flow, With tears of love mine eyes.



Then let my heart with pity flow, With tears of love mine eyes, With tears of love mine eyes.



Counter.



AIR. Then winter throws his icy chains, Encircling nature round : How black, how comfortless the plains, Late with gay verdure crown'd!



2d.

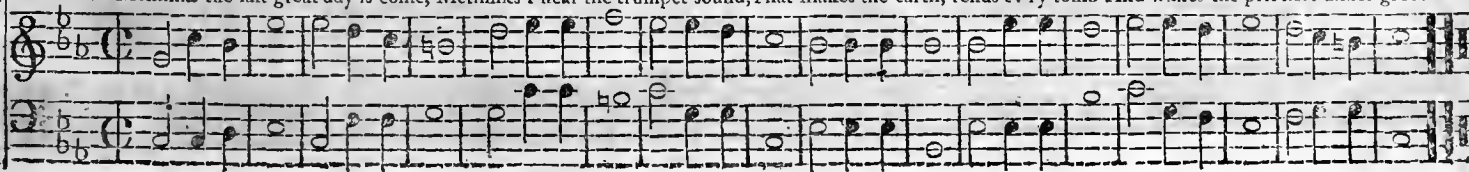
No. 38.

Dunstable.

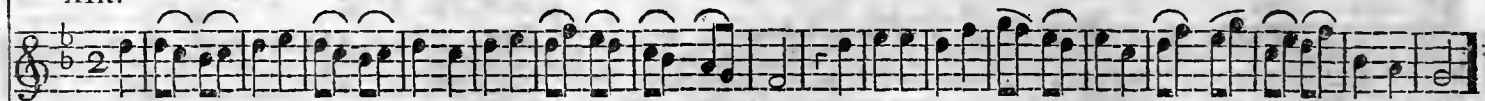
Counter.



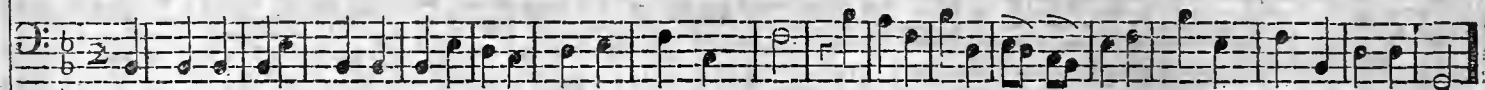
AIR. Methinks the last great day is come, Methinks I hear the trumpet sound, That shakes the earth, rends ev'ry tomb And wakes the pris'ners under ground.



Pastorale.

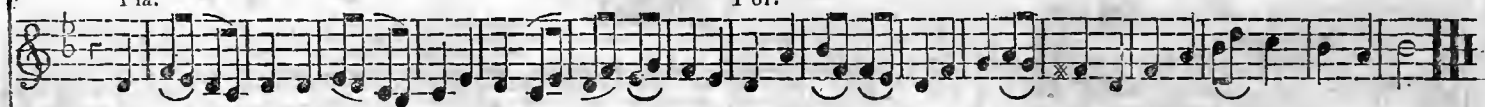


Thou whom my soul admires above All earthly joy and earthly love, Tell me, dear shepherd, let me know Where doth thy sweetest pastures grow ?



Pia.

For.



Where is the shadow of that rock, That from the sun defends thy flock ? Fain would I feed among thy sheep, Among them rest, among them sleep.



2d. Slow.



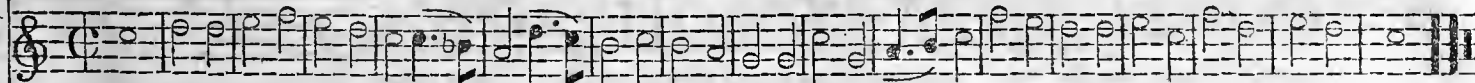
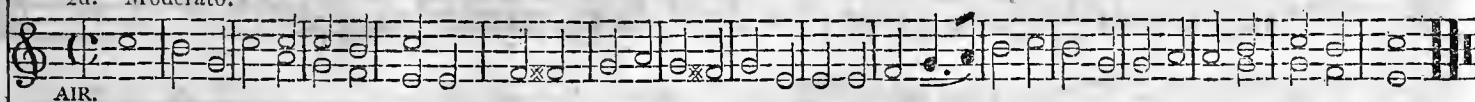
AIR. In solemn state, O God, descend, While heav'n its lofty head inclines ; The smoking hills asunder rend, Of thy approach the awful signs.



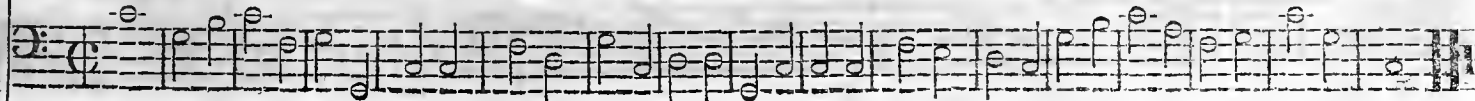
No. 41.

Arundel.

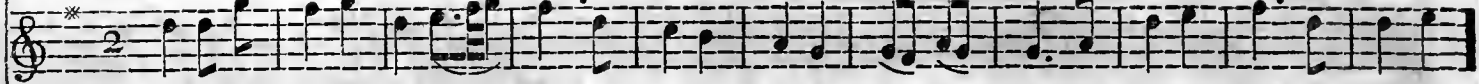
2d. Moderato.



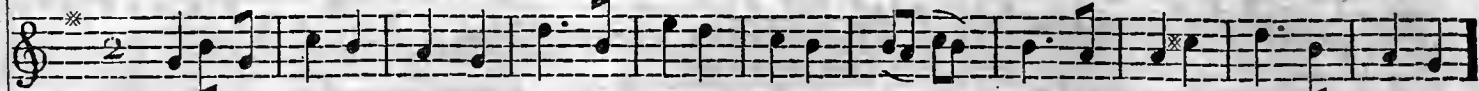
Praise, everlasting praise be paid To him, that earth's foundation's laid ; Praise to the God, whose strong decrees Sway all creation as he please.



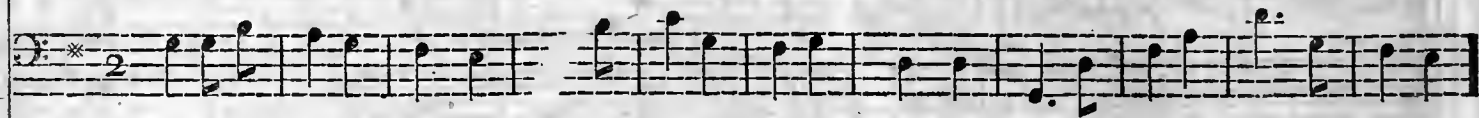
2d. Andante.



AIR.

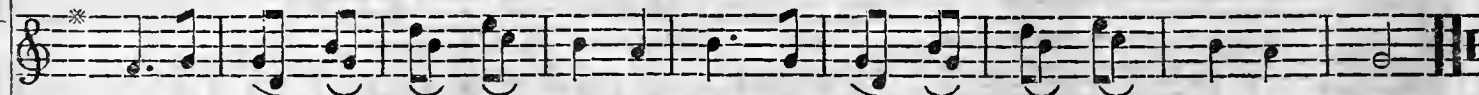


Glory and honor be to thee, Thou self sufficient De - i - ty, Thee we revere and thee a-

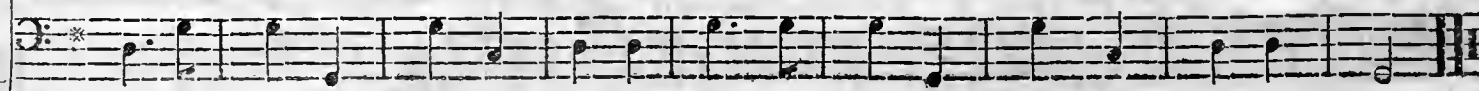


Pia.

For.



bove In mer - cy In - fin - ite and pow'r, In mer - cy In - fin - ite and pow'r.



2d.

Counter. And all beyond that short account, that short account,

AIR. 'Tis but a few, whose days amount To threecore years and ten, And all beyond, And all beyond that short account,

And all beyond that short account, And all beyond that short account,

And all, & c. Is

Is forrow, toil, and pain, And all Is

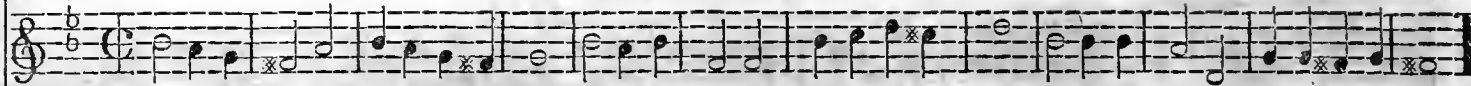
Is forrow, toil, and pain, And all beyond that short account, Is for-row, toil, and pain.

Is forrow, toil, and pain, Is forrow, toil, and pain, And all Is

forrow, toil, and pain, Is for-row toil, and pain, And all

The musical score is written for a four-part setting. The top part is a 'Counter' in treble clef with a key signature of one flat (B-flat). The second part is an 'AIR' in treble clef, also with a key signature of one flat. The third and fourth parts are in bass clef. The music is in common time (C). The lyrics are written below the staves, with some words appearing on multiple lines. There are various musical notations including notes, rests, and accidentals (sharps and flats). The score ends with a double bar line and repeat signs.

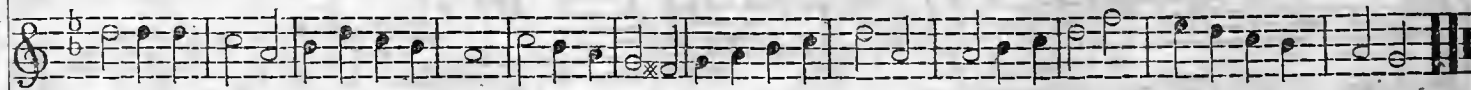
2d.



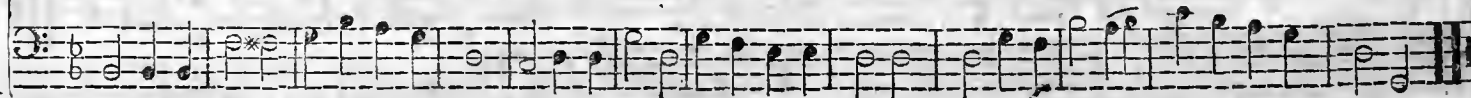
AIR.



The God of glory sends his summons forth, Calls the south nations and awakes the north : Form east to west the sov'reign orders spread



Thro' distant worlds and regions of the dead. The trumpet sounds, hell trembles heav'n rejoices, Lift up your heads, ye saints with cheerful voices.



2d. Allegro Moderato.

Counter.

AIR. Lord, 'tis a pleasant thing to stand In gardens planted by thine hand: Let me within thy

courts be seen

Like a young cedar fresh and green.

Like a young cedar, Like a young cedar,

2d. Andantino.

Pia.



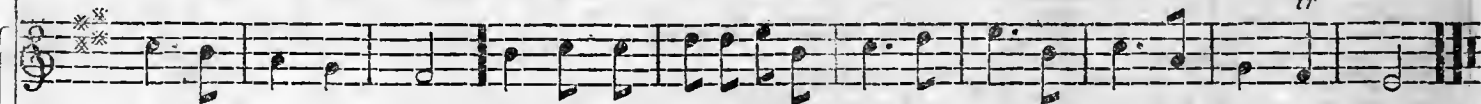
AIR.



Lord, how delightful 'tis to see A whole assembly worship thee ; At once they sing, at once they pray, They hear of



For.



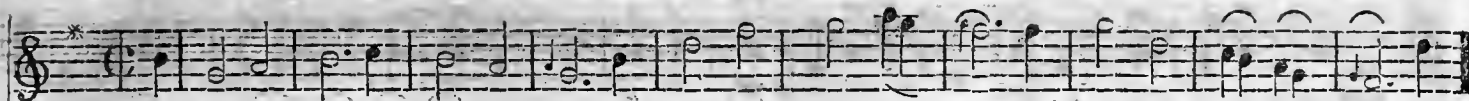
heav'n and learn the way. At once they sing, at once they pray, They hear of heav'n and learn the way.



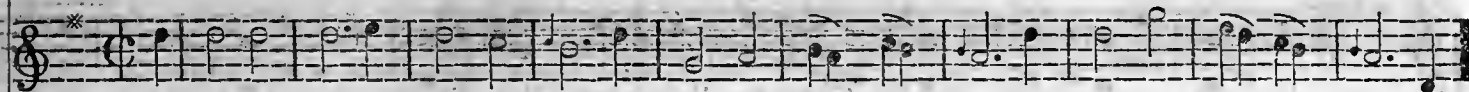
2d.

Soft.

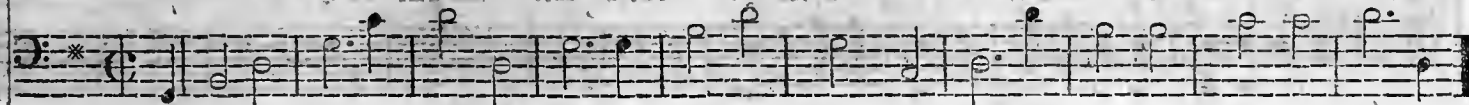
Loud.



AIR.



Give me the wings of faith to rise Within the vail, and see, Within the vail, and see, The



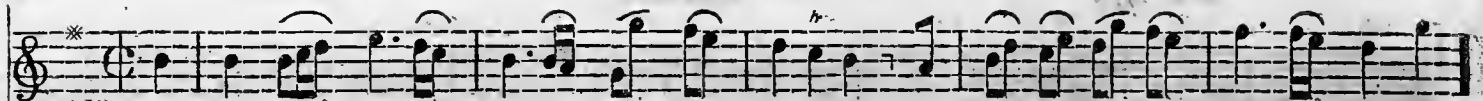
Soft.

Loud.



saints above, how great their joys; How bright their glories be, How bright their glories be.





AIR.

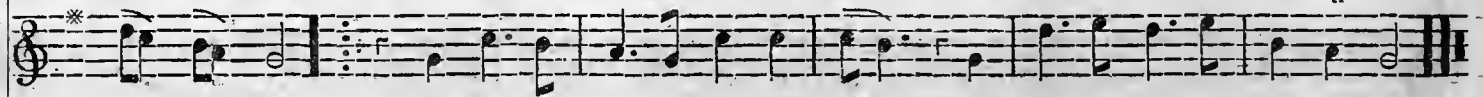


I give immor- - tal praise To God the Father's love, For all my comforts here, And better



Soft.

Loud.

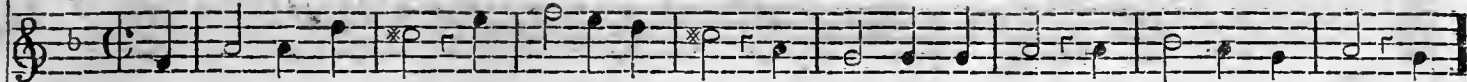


hopes above.

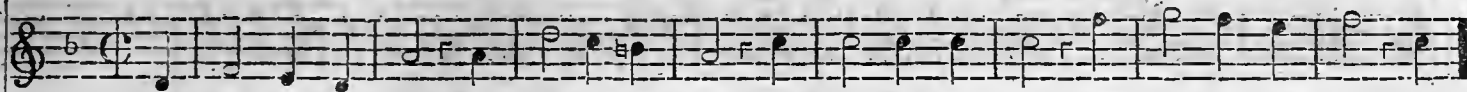
He sent his own Eter- - nal Son, To die for sins That man had done.



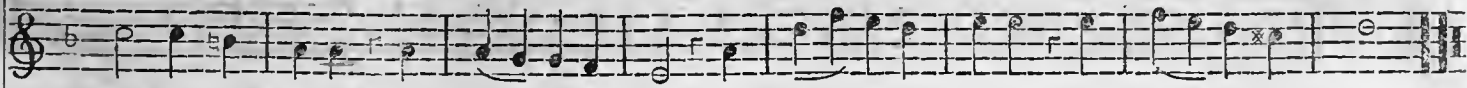
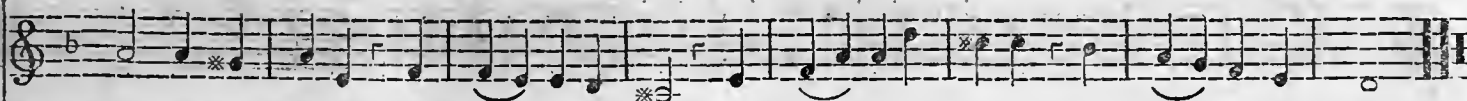
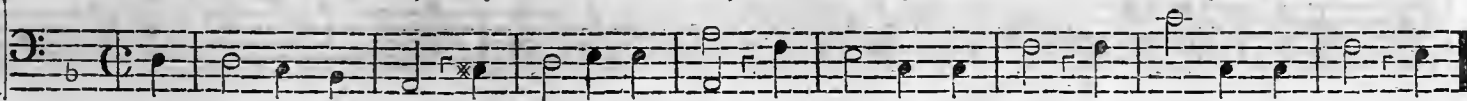
2d.



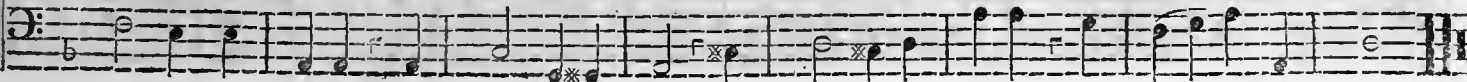
AIR.

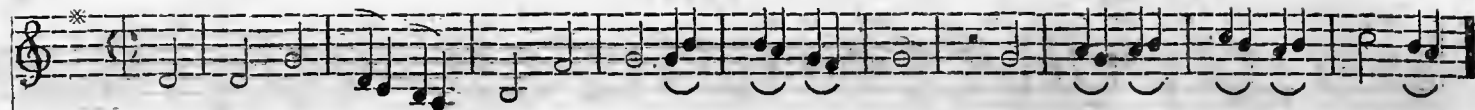


Begone unbe- - lief, My Saviour is near, And for my relief Will surely appear; By



pray'r let me wrestle, And he will perform; With Christ in the vessel, I smile at the storm.

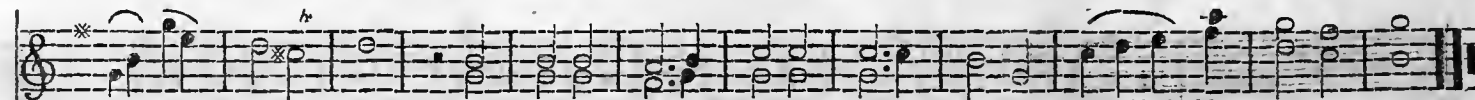
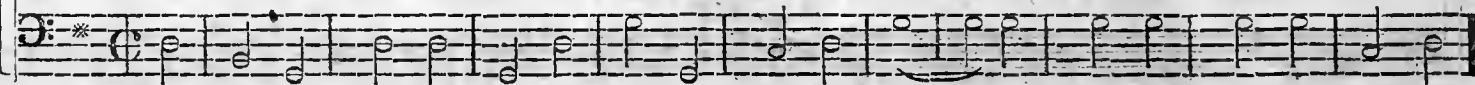




AIR.



Lord of the worlds a - - bove, How pleasant and how fair The dwellings of thy love, Thy



earthly temples are! To thine abode My heart aspires, With warm de - - sires To see my God.



2d. Andantino.

AIR.

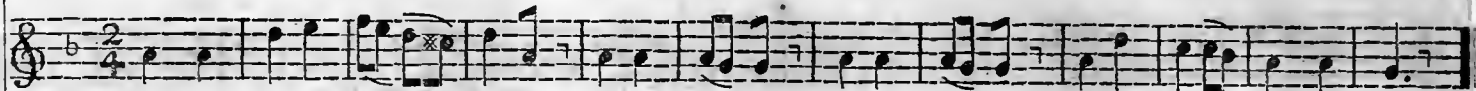
I sing th' Almighty pow'r of God, Which made the mountains rise, Which spread the flowing seas abroad, And built the lofty skies !

I sing the wisdom, that ordain'd The sun to rule by day ; The moon shines full, at his command, And all the stars obey !

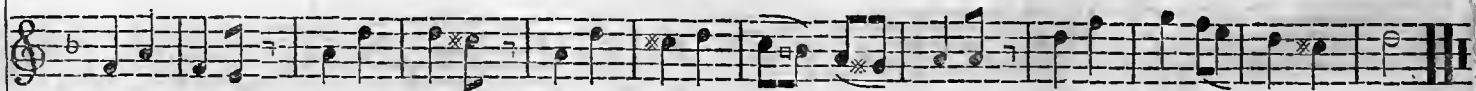
2d. Moderato.



AIR.



See the Lord of glory dying ; Hear him groaning, hear him crying, See his burden'd bosom heave !



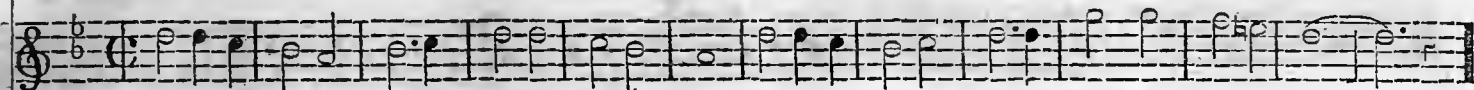
Look, ye sinners, ye, who hung him, Look, how deep your sins have stung him, Dying sinners, look and live !



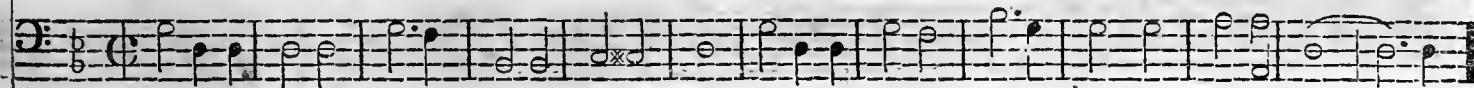
2d. Affettuoso.



AIR:



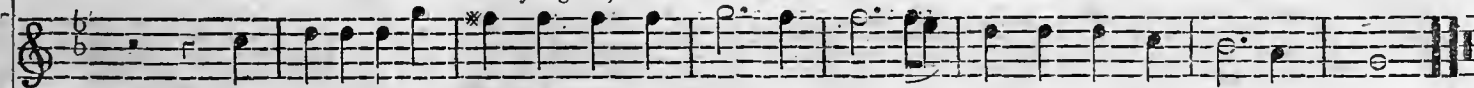
Sweet peace, descend and bless The pensive melting soul; Afflictions tear-suppress, And sorrow's sigh controul.



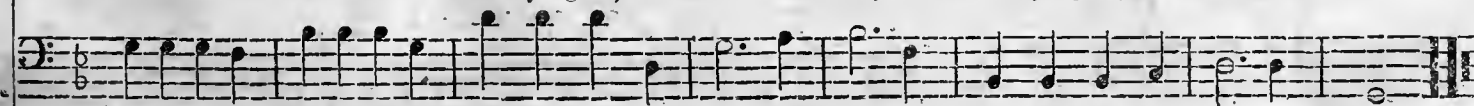
In



From ev'ry grief, That wounds the mind.



A blest relief From ev'ry grief, That wounds the mind, From ev'ry grief, That wounds the mind.



thee we find A blest relief, From

2d. Moderato.

AIR.

And wide proclaims his

See how the mount- - ing sun Pur- - sues his shining way,

And

Maker's praise, And wide proclaims his Maker's praise, With

wide proclaims his Maker's praise, his Maker's praise, With ev'ry bright'ning ray, With ev' - - ry bright'ning ray.

And wide proclaims his Maker's praise, With



Firm was my health, my day was bright, And I pre- - sum'd 'twould ne'er be night;



Pleasure and peace shall ne'er depart.



Fondly I laid within my heart,

Pleasure and peace shall ne'er depart.



Pleasure and peace,



Pleasure and peace,



AIR. That awful day will surely come, Th'appointed hour makes haste, When I must stand before my Judge And pass the solemn test.



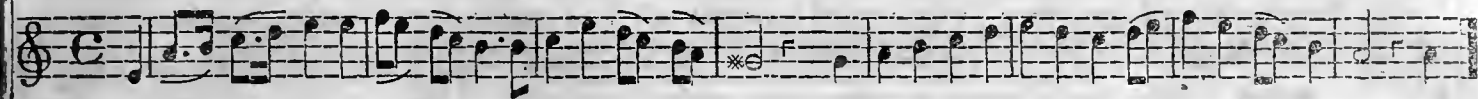
No. 57:

Bangor.

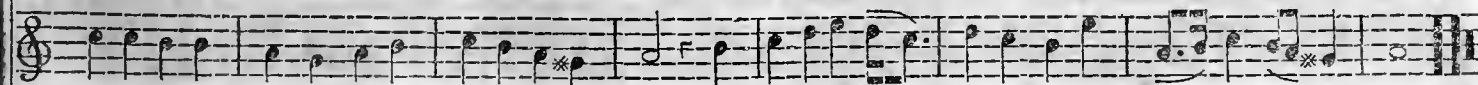
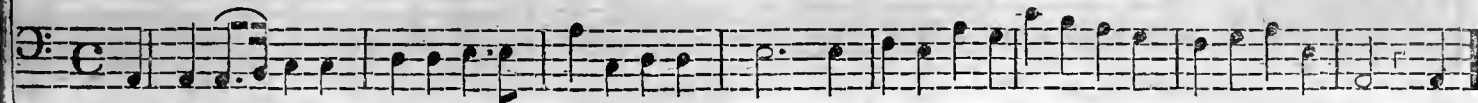


AIR. How should the sons of Adam's race Be pure before their God! If he contend in righteousness We fall beneath his rod.





To God I made my sorrows known, From God I sought relief ; In long complaints before his throne I pour'd out all my grief. My



soul was overwhelm'd with woes, My heart began to break ; My God, who all my burden knows, He knows the ways I take.



AIR. Moderate.

Behold the wretch whose lust and wine Has wasted his estate, He begs a

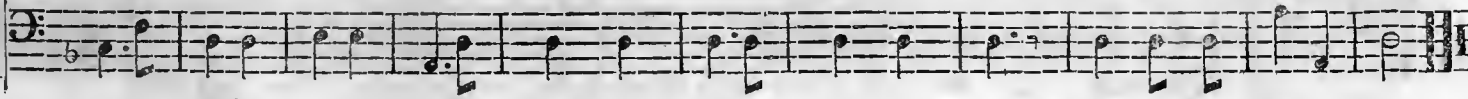
For.

share among the swine To taste the husks they eat. "I die with hunger here," he

Pia.

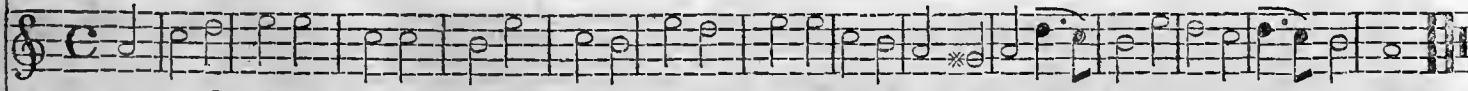


cries, "I starve in foreign lands; My Father's house has large supplies, And bounteous are his hands.

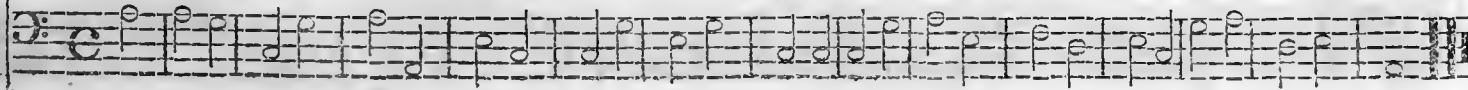


No. 60.

Windsor.



AIR. Death, 'tis a melancholy day To those that have no God, When the poor soul is forc'd away To seek her last abode.





AIR. Who has believ'd thy word, Or thy salvation known? Reveal thine arm, almighty Lord, And glorify thy Son.



No. 62.

St. Martin's.

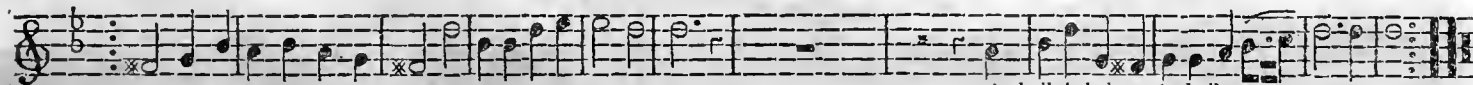
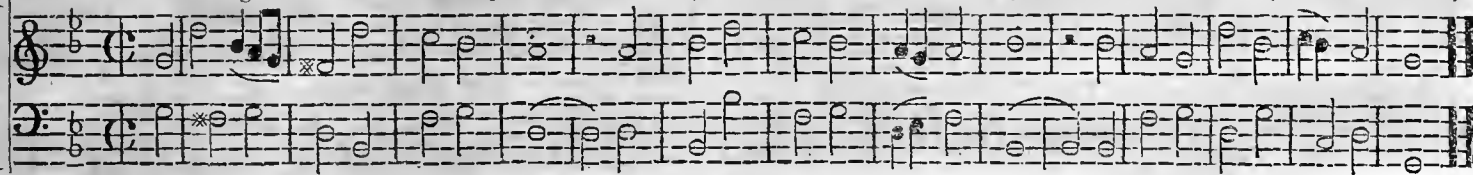


AIR. Behold the love, the gen'rous love that holy David shows; Hark how his sounding bowels move To his afflicted foes.

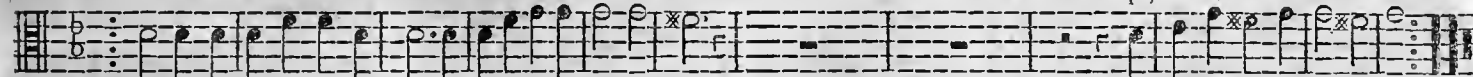




AIR. I'll tidings never can surprize His heart, that fix'd on God relies, Tho' waves and tempests roar around ;



And all their hope, And all

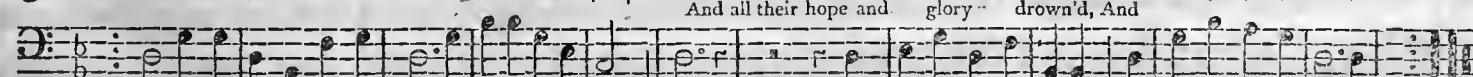


Safe on a rock he fits and sees The shipwreck of his enemies,

And all their hope and glory drown'd.



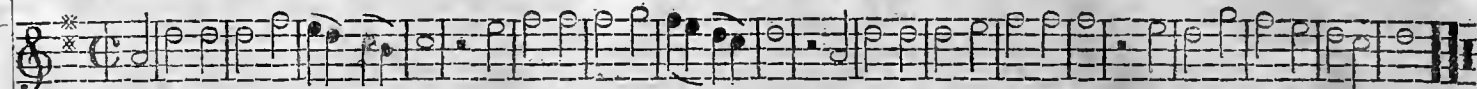
And all their hope and glory drown'd, And



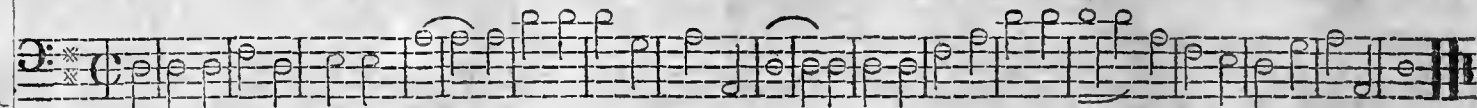
And all their hope and glory drown'd, And



AIR.



Jehovah speaks, let Israel hear, Let all the earth rejoice and fear, While God's eternal Son proclaims His sov'reign honors and his names.



No. 65.

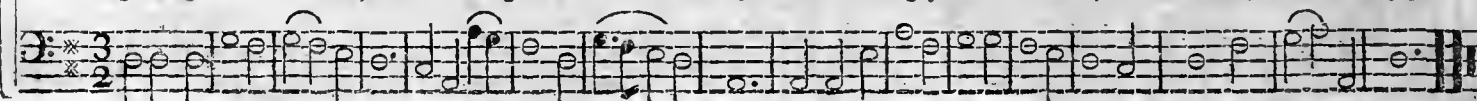
Brunswick.



AIR.



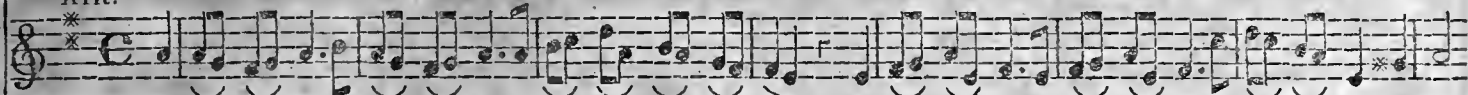
From age to age exalt his name, God and his grace are still the same ; He fills the hungry soul with food, And feeds the poor with ev'ry good:



2d.



AIR.



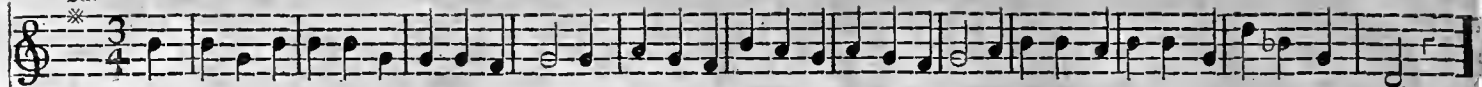
Thou great and sacred Lord of all, Of life the on - ly spring, Cre - ator of unnumber'd worlds, Immensely glorious King,



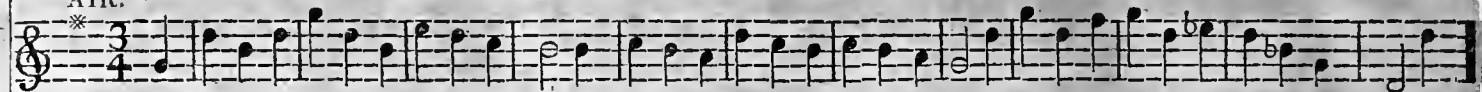
Whose image shakes the stagg'ring mind, Beyond conception high, Crown'd with omnipotence and vie'd In dark eternity.



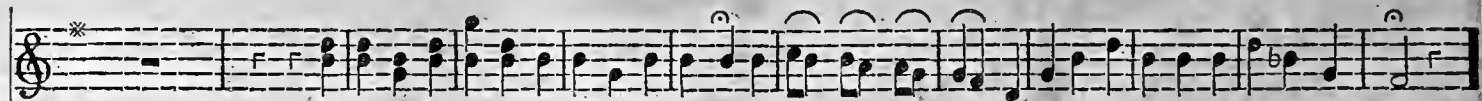
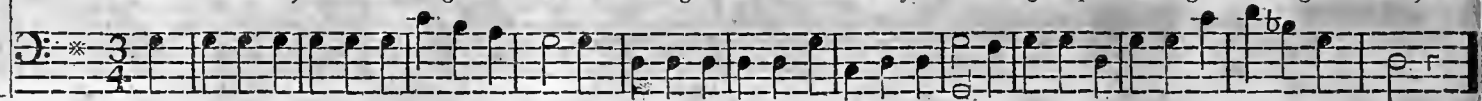
2d.



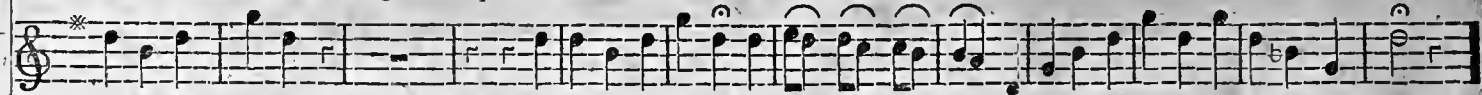
AIR.



O wonder of wonders, astonish'd I gaze To see in the manger the Ancient of days ! And angels proclaiming the stranger forlorn, And

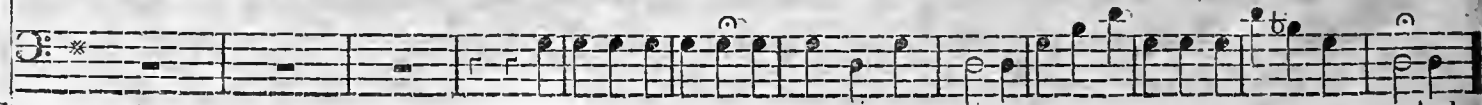


And telling the Shepherds.



telling the Shepherds.

And telling the Shepherds That Jesus is born, And angels proclaiming the stranger forlorn,



And.

For.

And telling The

And telling the Shepherds, The Shepherds That Jesus is born, And telling the Shepherds That Jesus is born.

telling the Shepherds, And telling The

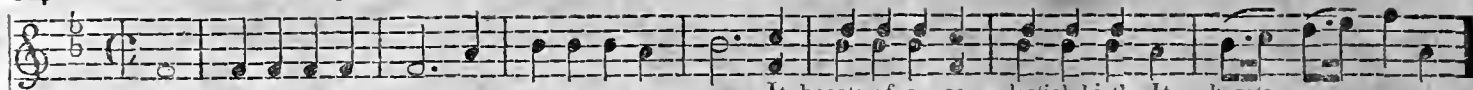
No. 68.

Rhone.

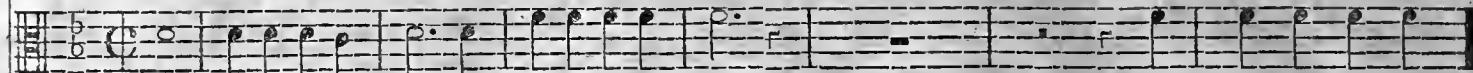
2d.

AIR.

Jesus with all thy faints above My tongue would bear a part, Would sound aloud thy saving love And sing thy bleeding heart.

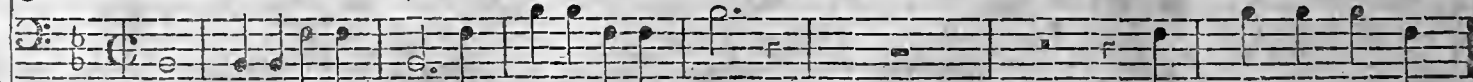
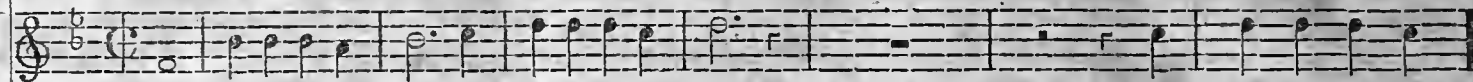


It boasts of a ce - lestial birth, It boasts



AIR. Faith! 'tis a precious grace, Where'er it is bestow'd;

It boasts of a ce -

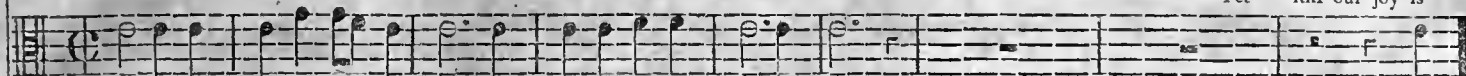


les - tial birth And is the gift of God, And is - - - the gift of God.





Yet still our joy is



AIR. Jesus, our soul's delightful choice, In thee believing we rejoice;

Yet



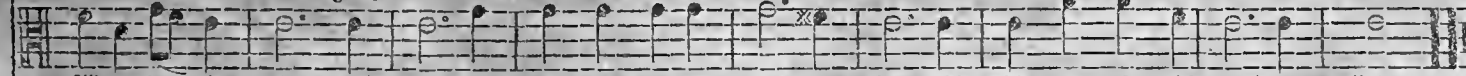
Yet still our joy is mixt with grief, Yet



Yet still our joy is mixt with grief, Yet still our joy is



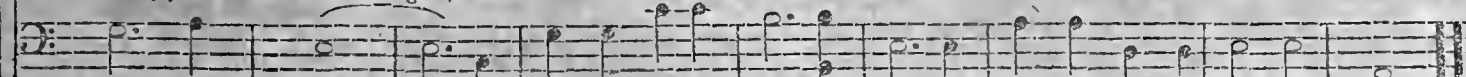
mixt with grief, While



still our joy is mixt with grief, While faith contends with unbe- - - lief, While faith contends with unbe- - - lief.

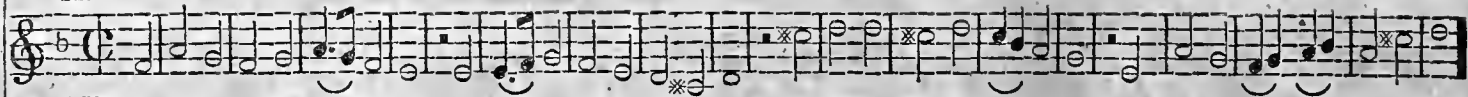


still our joy is mixt with grief, While

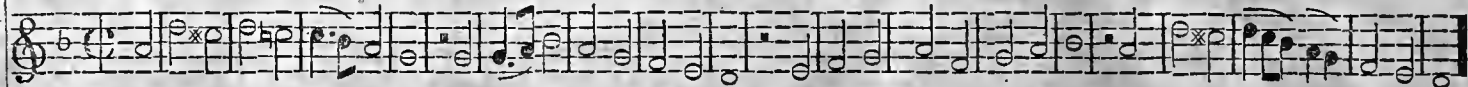


mixt with grief, While

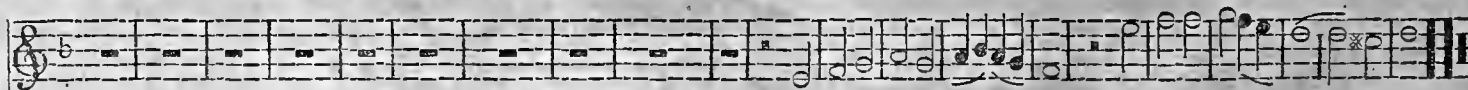
2d.



AIR.



O thou that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.



Create my nature pure within, And form my soul averse from sin, Let thy good spirit ne'er depart, Nor hide thy presence from my heart.



2d.



AIR.



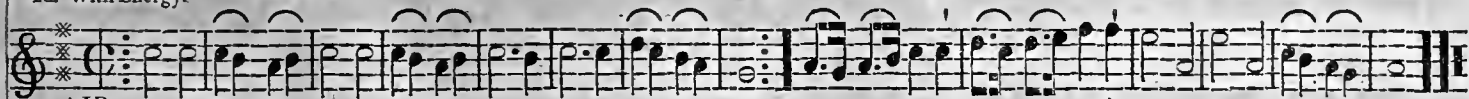
God is in heav'n, and men below, Be short our tunes, our words be few! A sacred rev'rence checks our songs And praise sets silent on our tongues.



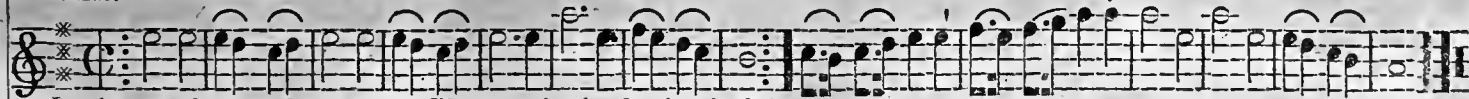
2d. With Energy.

No. 73.

Denston.



AIR.



{ Lo, he cometh; countless trumpets Blow to raise the sleeping dead; }
 { Mid ten thousand saints and angels, See their great exalted head. } Hallelujah, Hallelujah, Welcome, Welcome, Son of God.





AIR.



Come and let us ascend, My companion and friend; To a taste of the banquet above; If thy heart be as



Pia.

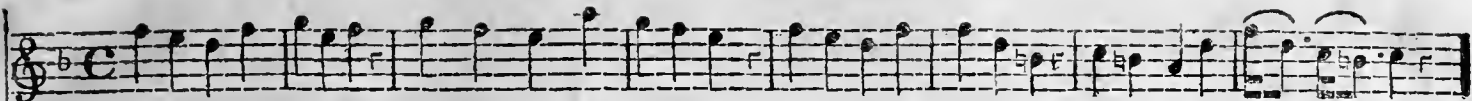
For.



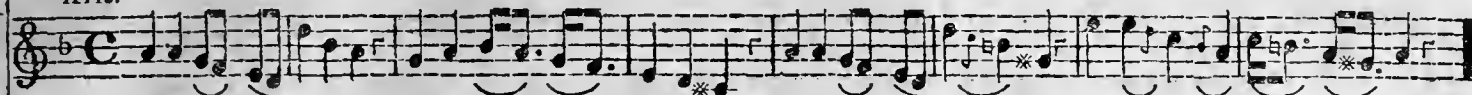
mine, If for Jesus it pine, Come up into the chariot of love, Come up into the chariot of love.



2d.



AIR.

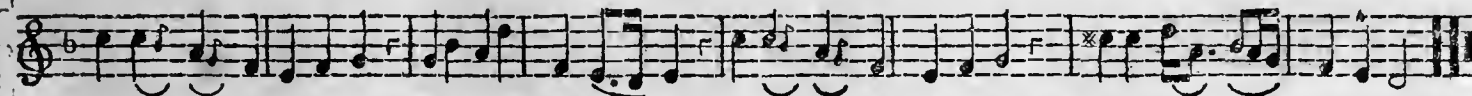
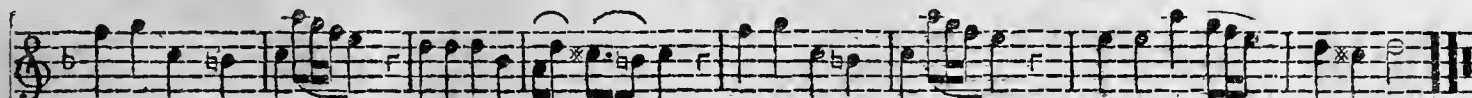


Hearts of stone, relent, relent, Break, by Jesus' cross subdu'd: See his bo- dy mangled, rent, Cover'd with a gore of blood!

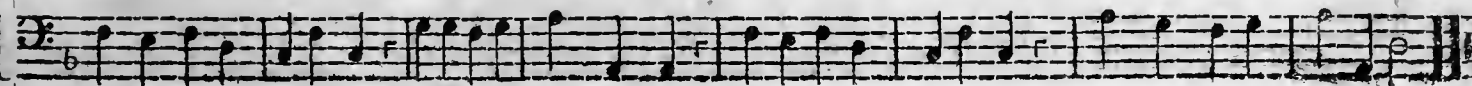


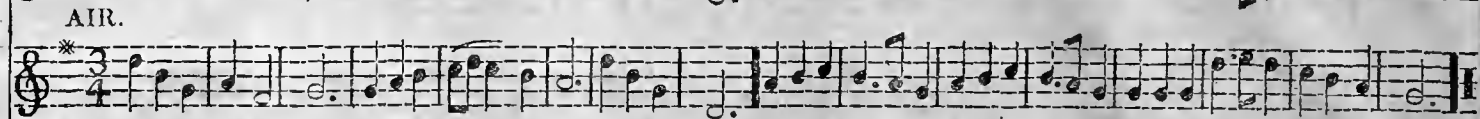
Pia.

For.

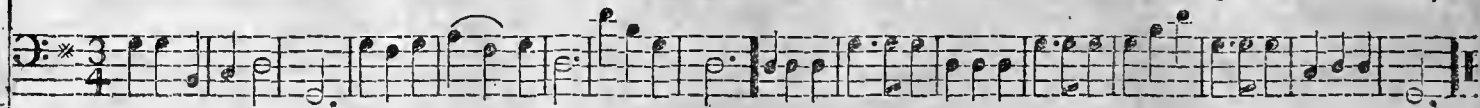


Sinful soul, what hast thou done? Murther'd God's eternal Son! Sinful soul, what hast thou done? Murther'd God's eter-nal Son!



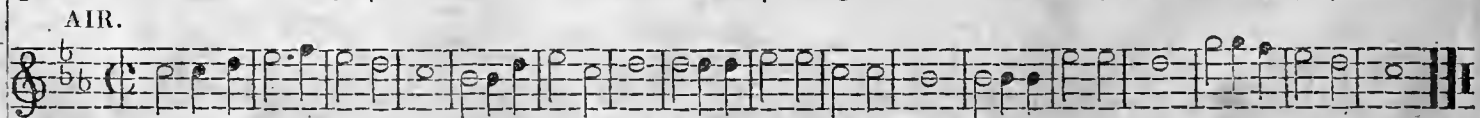
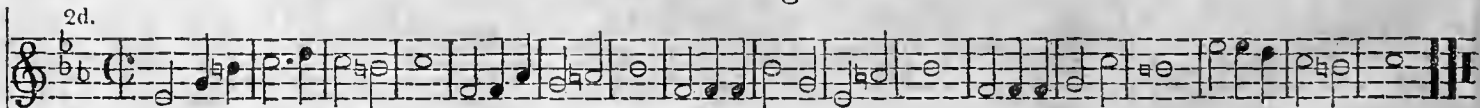


Come, thou Almighty King, Help us thy name to sing, Help us to praise ! Father all glorious, O'er all victorious, Come and reign over us Ancient of days.



No. 77.

Hingham.



When Christ to judgment shall descend, And saints surround their Lord, He calls the nations to attend, And hear his awful word, And hear, &c.



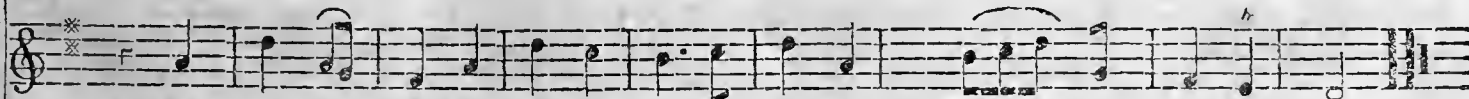
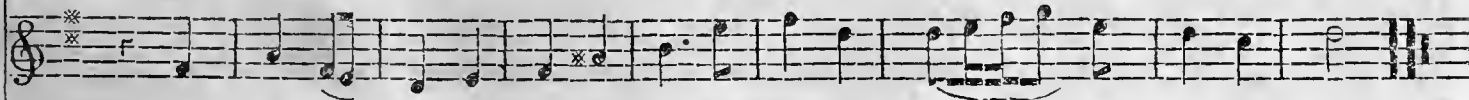
2d.



AIR.



Lord of the worlds above, How pleasant and how fair The dwellings of thy love Thine earthly temples are.

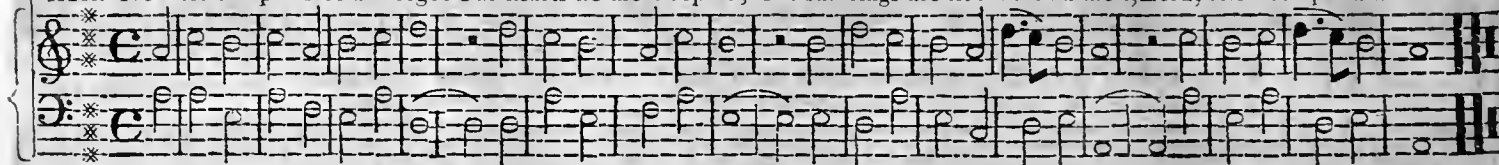


To thine a - bode My heart as - pires With warm de - sires To see my God.



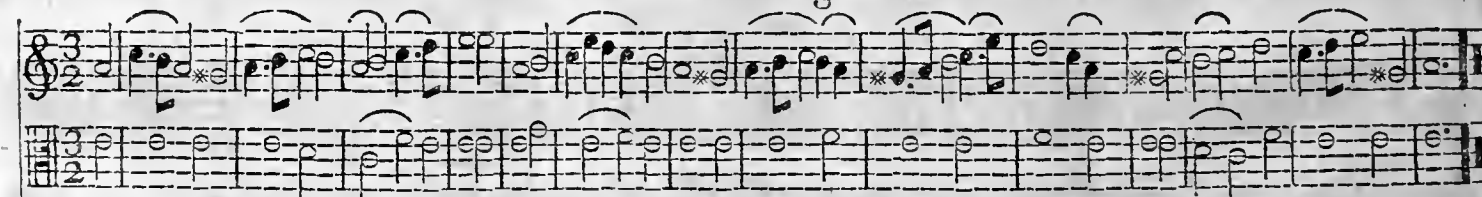


AIR. Now let our pains be all forgot Our hearts no more repine; Our suff'rings are not worth a tho't, Lord, when compar'd with thine.

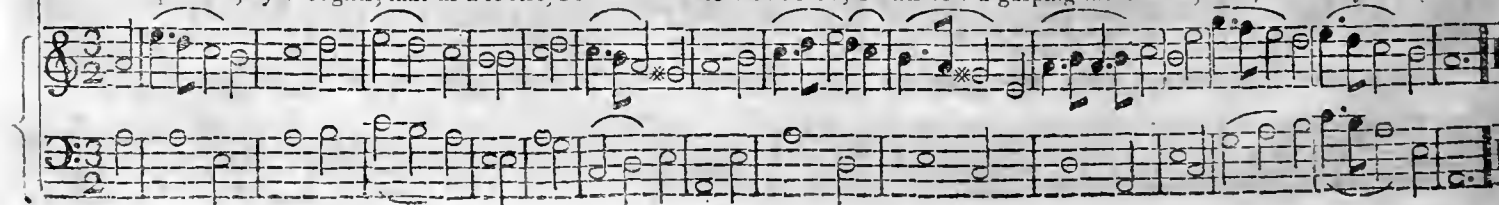


No. 80.

Buckingham.



AIR. Stoop down, my thoughts, that us'd to rise, Converse awhile with death; 'Tis hink how a gasping mortal lies, And pants away his breath.



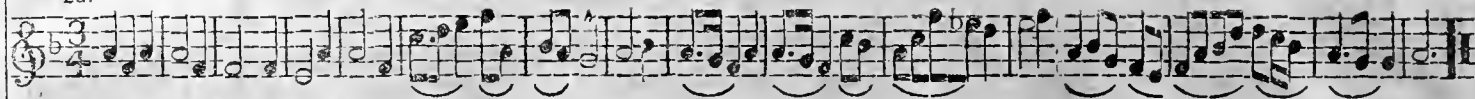
2d.

AIR.

{ Come, and let us sweetly join, Christ to praise in, Christ to praise in hymns di- vine. } Strive we in af-
 { Give we all, with one ac- cord, Glo- ry to our, Glo- ry to our common Lord. }

fec- tion strive, Let the purer flame re- vive, Such as in the martyrs glow'd, Dying champions for their G od.

2d.



AIR.

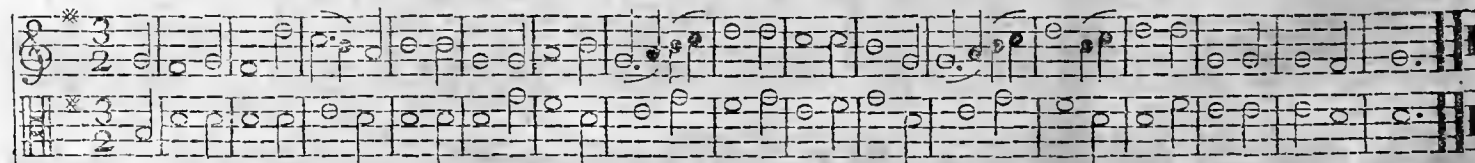


Ye servants of th' almighty King, In ev'ry age his praises sing; Where'er the sun shall rise or set, The nations shall his praise repeat.



No. 83.

Buckland.



AIR. Thrice happy man, who fears the Lord, Loves his commands and trusts his word; Honor and peace his days attend, And blessings to his seed descend.



2d.

*

AIR.

*

To Si - on's hill I - lift mine eyes, From thence ex - pecting aid, From Si - on's

Pia.

For.

hill, and Si - on's God, Who heav'n and earth has made, Who heav'n and earth has made.

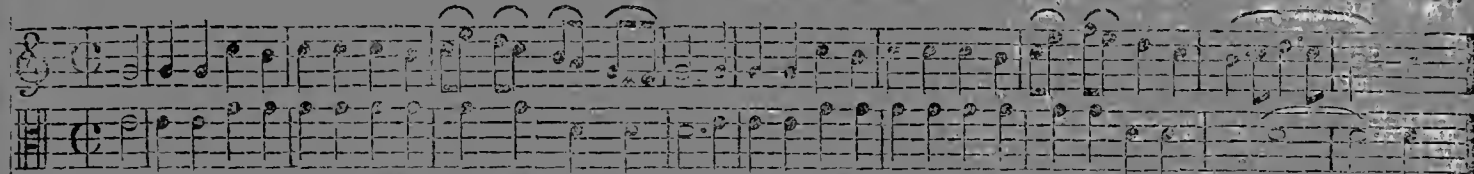
AIR

Son of God, thy blessing grant, Still supply my ev'ry want. Tree of life, thine influence

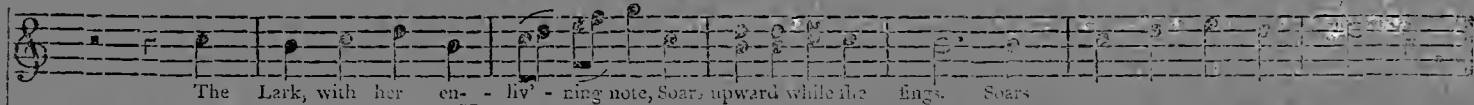
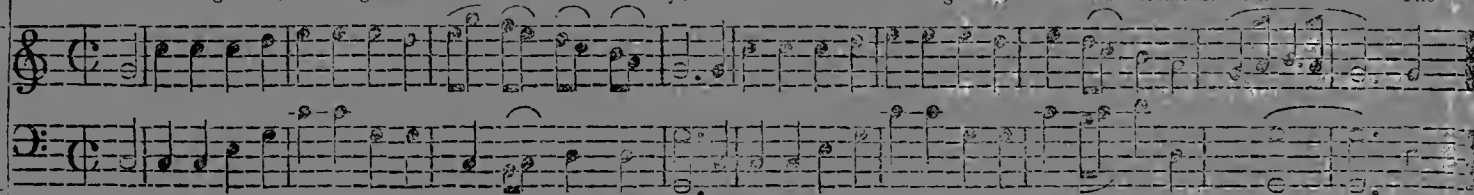
The first system of the musical score for 'Arnville'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the middle staff.

shed, With thy sap my spirit feed, Tree of life, thine influence shed, With thy sap my spirit feed, With thy sap my spirit feed.

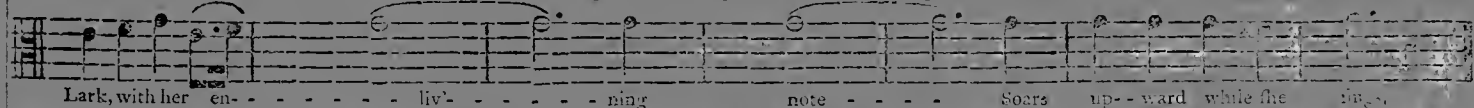
The second system of the musical score for 'Arnville'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the middle staff.



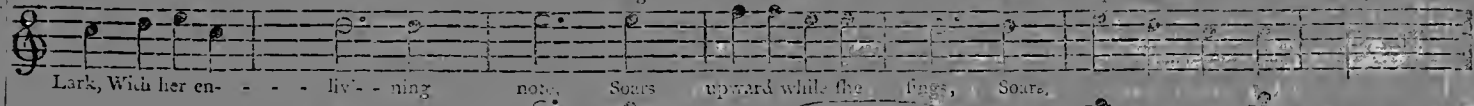
AIR. The morning dawn, the rising sun Shows blessings o'er the sky; Men to their different callings run, To till all creatures live. The



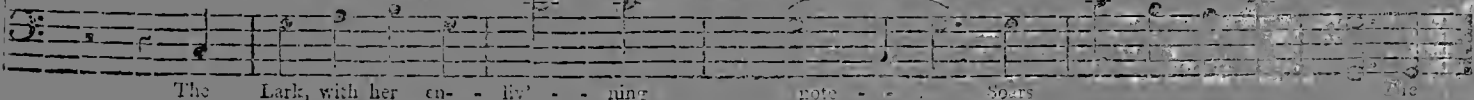
The Lark, with her en - liv' - ring note, Soars upward while she sings. Soars



Lark, with her en - - - - - liv' - - - - - ring note - - - - - Soars up - - ward while she sings.



Lark, With her en - - - - - liv' - - - - - ring note, Soars upward while she sings, Soars.



The Lark, with her en - liv' - - - - - ring note - - - - - Soars

The warbling Goldfinch swells his throat, And

The warbling Goldfinch swells his throat, And spreads his gau- - dy wings.

The warbling Goldfinch swells his throat, The warbling Goldfinch swells his throat, And

warbling Goldfinch swells his throat, The warbling Goldfinch swells his throat, And

No. 87.

Franconia.

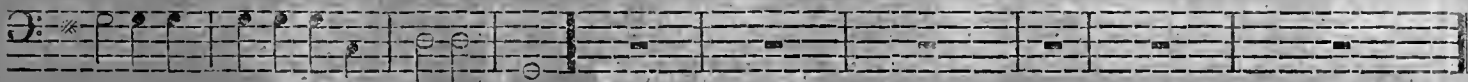
AIR.

Not to our names thou only just and true, Not to our worthless names is glory due ; Thy pow'r and grace, thy truth and justice claim

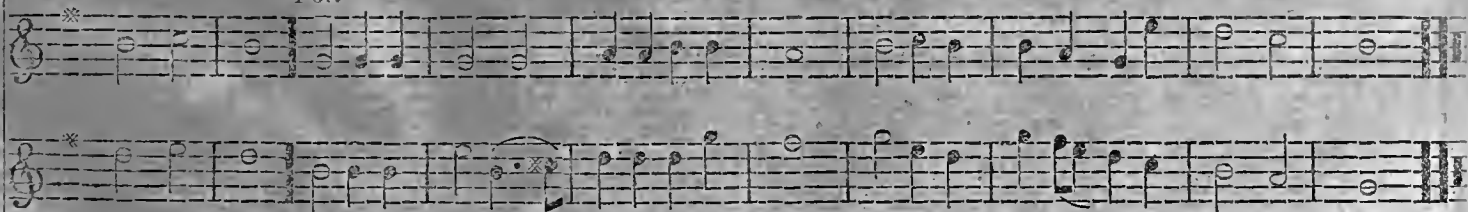
Pia.



Immortal honors to thy sov'reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "and



For.



where's your God?" Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "and where's your God?"



Thunder and darkness, fire and storm Lead

Thron'd on a cloud our God shall come, Bright flames prepare his way, Thunder and darkness, fire and storm Lead on that dreadful day.

Thunder and darkness, fire and storm Lead

Thunder and darkness, fire and storm Lead

No. 89.

Stonington.

AIR. Life like a vain amusement flies, A fable or a fong; By

By swift degrees our

By swift degrees our nature dies, By

By swift degrees our na- - ture dies,

swift degrees our na- - ture dies, Nor can our joys be long. By swift degrees our

na- - ture dies, our na- - ture dies,

swift de- - - grees our nature dies,

na- - ture dies, Nor can our joys be long.

Thy faints

Great God, while nature speaks thy praise With all her num'rous tongues, Thy faints shall tune, Thy faints shall tune diviner lays.

Thy faints shall tune diviner lays, di-vi-ner lays, Thy faints And

Thy faints shall tune diviner lays, Thy faints

And love inspire their songs, Thy

And love inspire, And love inspire their songs. Thy faints shall tune diviner lays, And love inspire their songs.

love inspire their songs. And love in-spires their songs, Thy

And love inspire their songs, And love inspire their songs, Thy

AIR.

O may my heart in tune be found, in

Sweet is the day of sacred rest, No mortal cares shall seize my breast;

O may my heart, O

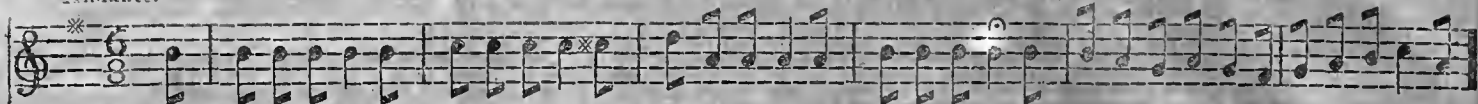
tune be found,

may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

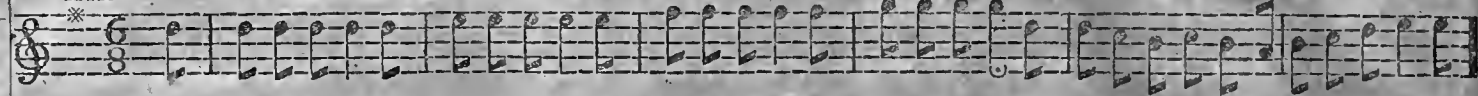
may my heart in tune be

Andante.

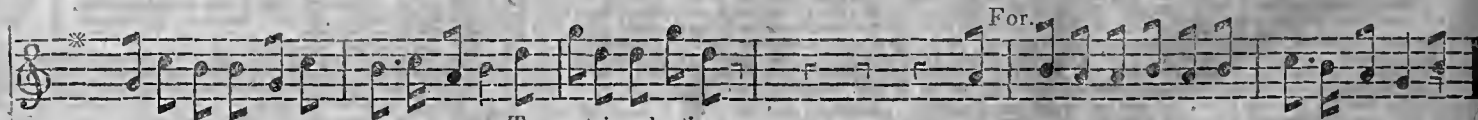
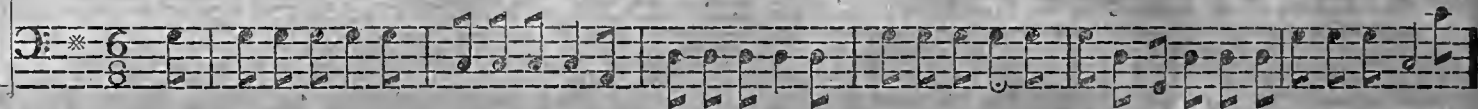
Pia.



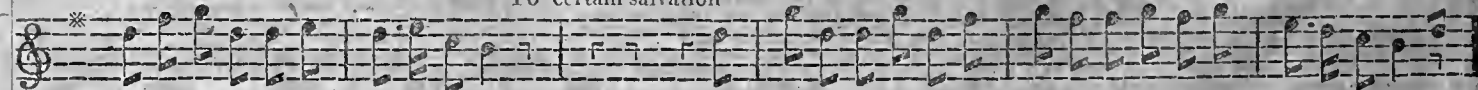
AIR.



Come, let us record The conq'ring name, Our Captain and Lord; With shoutings proclaim; Who trust in his passion, And follow our head, To

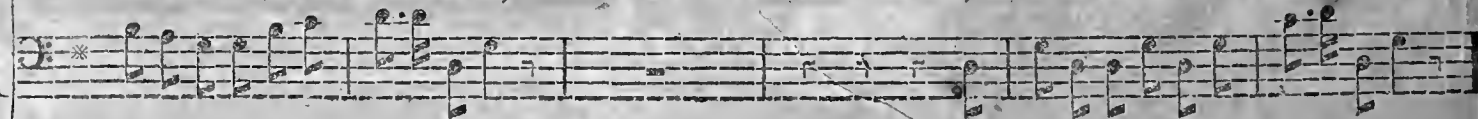


To certain salvation

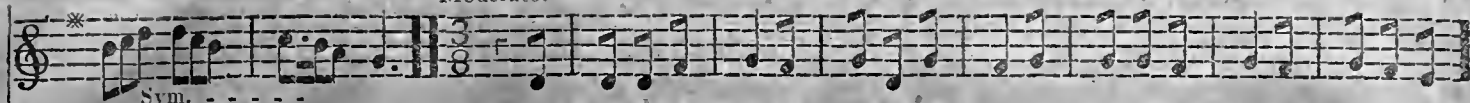


certain salvation We all shall be led,

To certain salvation, To certain salvation We all shall be led, Sym.



Moderato.



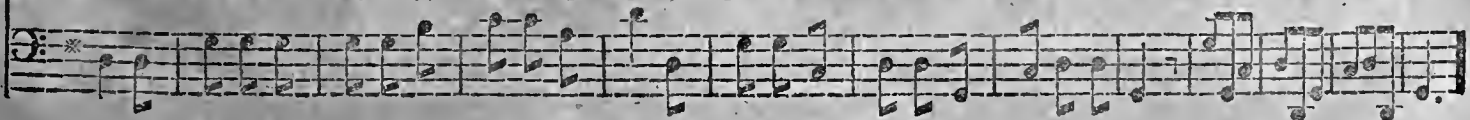
O Jesus lead on Thy militant care, And give us the crown, Of righteousness



Sym.



there ; Where dazzled with glo- ry, The ser- - aphim gaze, Or prostrate adore thee In silence of praise.



Andante.

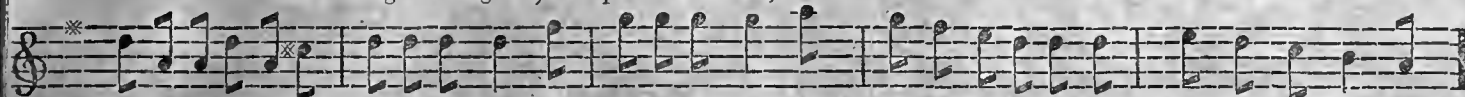
Come Lord, and display Thy sign in the sky, And bear us away To mansions on high ; The kingdom be given, The purchase divine, And

And crown us in heaven E - ter - nal - ly thine, E - ter - nal - ly thine.
 crown us in heaven E - ter - nal - ly thine, And crown us in heaven E - ter - nally thine. The
 And crown us in heaven E - ter - nally thine. The kingdom be given, The



The kingdom be given, The purchase divine;

And crown us in heaven E-

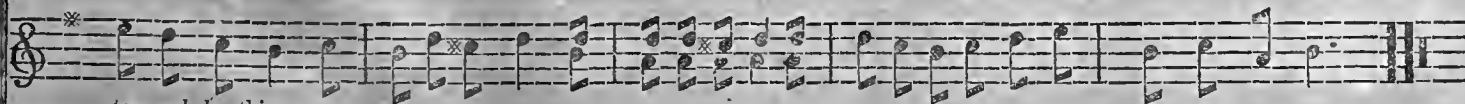


kingdom be given, The purchase divine, The purchase divine, And crown us in heaven E - - ter - nal - ly thine, And



purchase di - - - vine - - - The

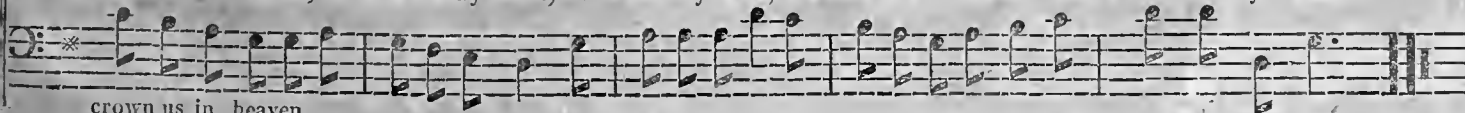
And



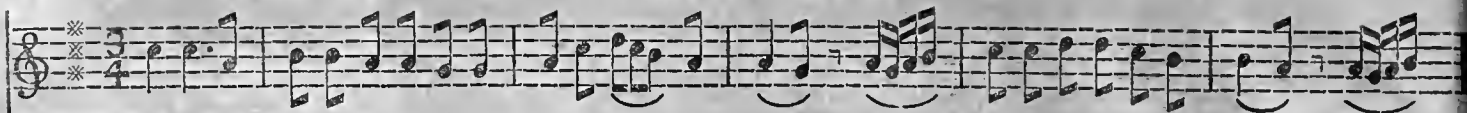
ter - nal - ly thine.



crown us in heaven, E - - ter - nally thine, E - - ternally thine, And crown us in heaven E - - - ter - nal - ly thine.



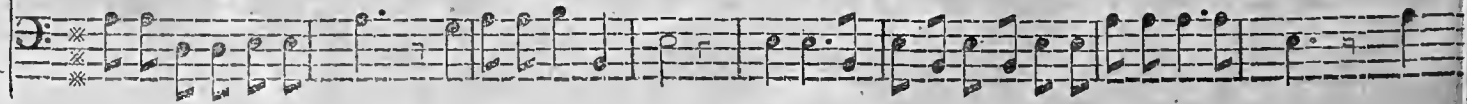
crown us in heaven



Lord, thou art good, all nature shows, Thee full and free and kind; Thy bounty thro' creation flows, Thy



bounty thro' creation flows, Nor can it be confin'd. It fills the wide extended main, And heav'n which spreads more wide; It



drops in gentle show'rs of rain, It drops in gentle show'rs of rain, And rolls in ev' - - - ry tide.

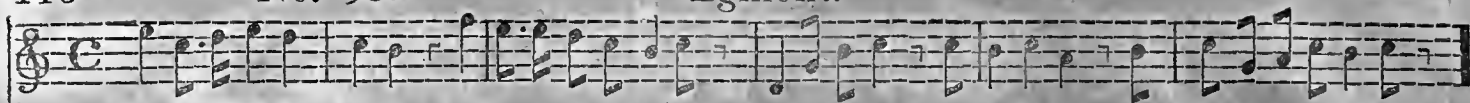
No. 94.

Bramham.

Pia.

AIR.

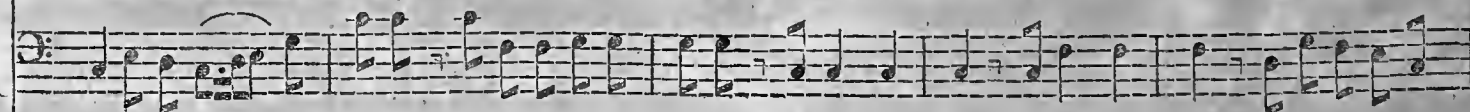
O tell me no more Of this world's vain store; The time for such trifles, the time for such trifles, the time for such trifles, With me now is o'er, With me now is o'er.



Head of the church triumphant, . We joyfully adore thee, Till thou appear, Thy members here, Shall sing like those in glory.



We lift our hearts and voices, With blest anti-ci-pation, And cry a - - loud, And give to God The praise of our sal-



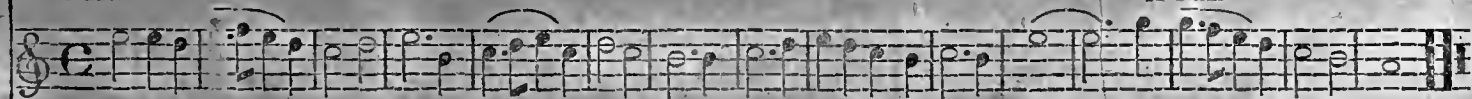


vation, And cry a-loud, And give to God, The praise of our salvation, The praise of our salvation.

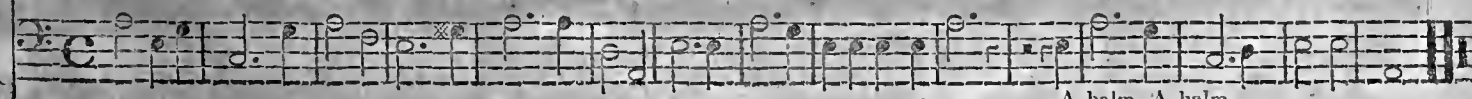


No. 96.

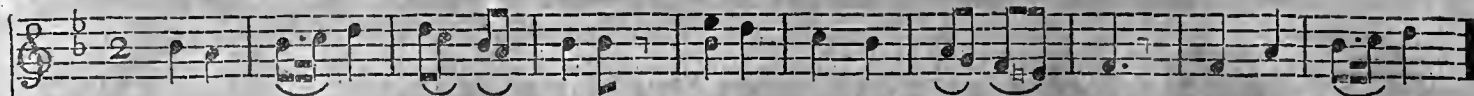
Orris.



On wings of love the saviour flew To raise us from the ground, And shed his rich & precious blood, A balm, A balm for ev'-ry wound.



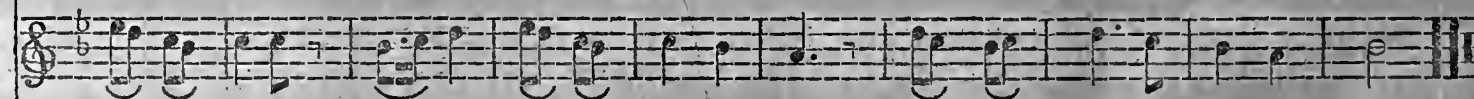
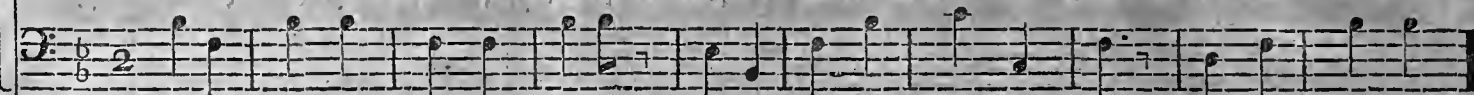
A balm, A balm



AIR.



Hail thou once des - pis - ed Jesus, Thou didst free sal - va - tion bring; By thy death thou



didst re - lease us From the tyrant's deadly sting, From the tyrant's deadly sting.



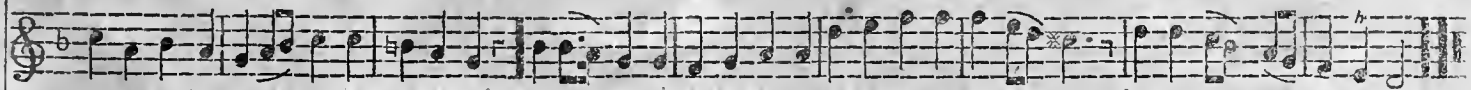
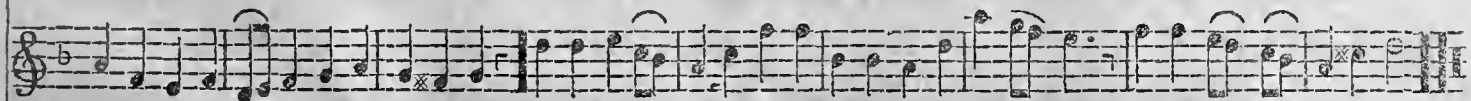
Affettuoso.



AIR.



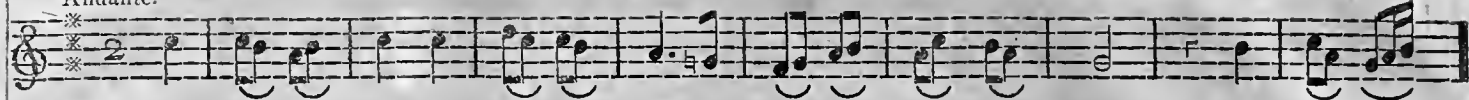
Weary world of sin and anguish, How I long from thee to fly; Fainting for relief, I languish, Dying thro' desire to die. O my love, my



only treasure, Let me cast it all behind, Now fill up my mournful measure, Now my heav'nly Canaan find, Now my heav'nly Canaan find.



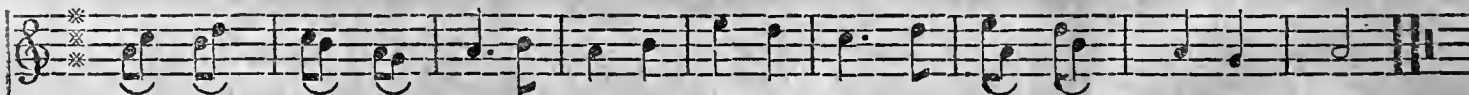
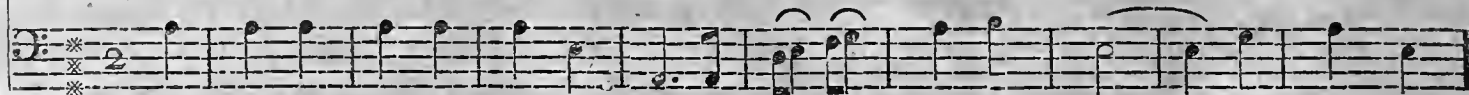
Andante.



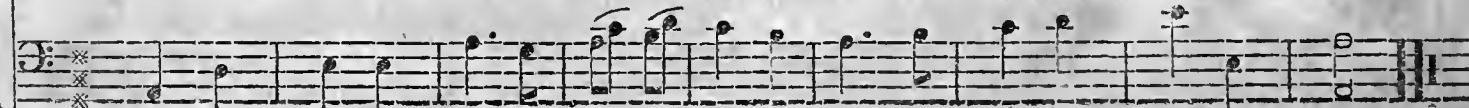
AIR.



We blefs the God, whose bounteous love, Thro' all cre - a - tion flows; Who pours his



blessings from a - - bove, And life and blifs bestows, And life and blifs bef - - tows.



Loud, when repeated.



{ Mighty God, while angels blefs thee, May an infant lifp thy name? }
 { Lord of men as well as angels, Thou art ev'ry creature's theme. } Hallelujah, Hallelujah, Hal-le-lu-jah, Hal-le-lu-jah, A - - men.

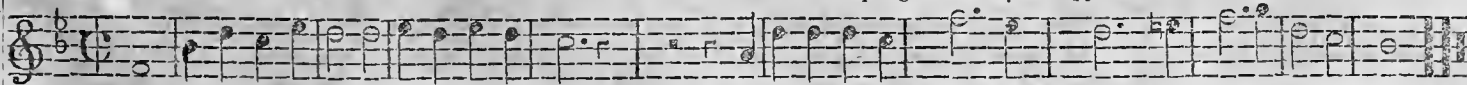


No. 101.

Raynham.

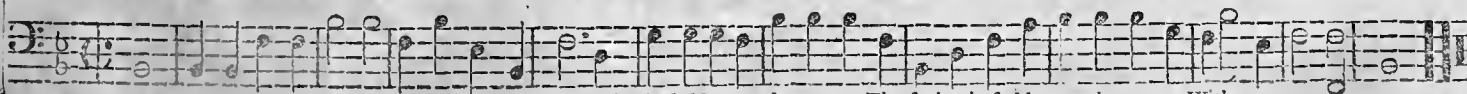


The spring in fudden youth appears With



From winter's barren cleds, From winter's joyless waste,

The spring in fudden youth ap - - pears, With blooming beauty grav'd.



The spring in fudden youth appears, The spring in fudden youth appears With

Affettuoso.



AIR. Jesus, full of all compassion, Hear a humble suppliant's cry ; Let me know thy great salvation, See, I languish, faint and die,



Guilt-y, but with heart re- - lenting, Overwhelm'd with helpless grief, Prostrate at thy feet repenting, Send, O fend me quick re- lief.



AIR.

And thy own cit-y flourish long, And

Let Sion fa-vor find, Of thy good will af-fur'd; And thy own cit-y

And

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various note values including eighth and sixteenth notes, and rests. The middle staff is also in treble clef with a key signature of one flat and a common time signature. It contains a second melodic line, often in harmony with the first. The bottom staff is in bass clef with a key signature of one flat and a common time signature. It contains a bass line. The lyrics are written below the staves, with some words aligned under specific notes.

thy own cit-y flourish long, By

flour- - ish long, By lof- - - - - ty walls se- - - cur'd

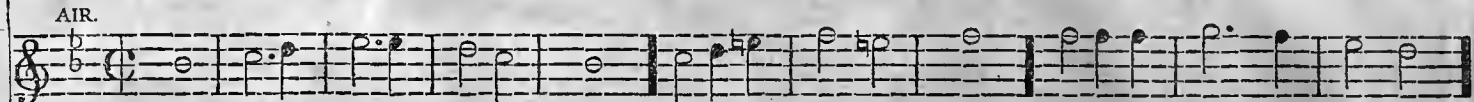
thy own cit-y flourish long, By

The second system of the musical score continues the composition with three staves. The notation and key signature remain consistent with the first system. The lyrics continue across the staves, with some words like 'lof-' and 'ty' being split across measures. The system concludes with a double bar line.

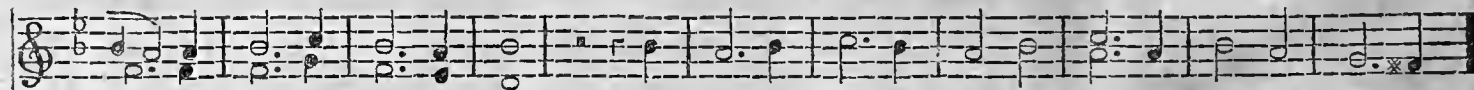
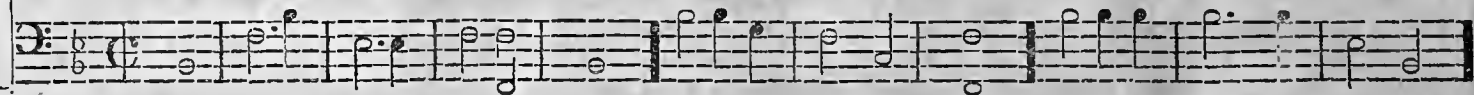
Andante.



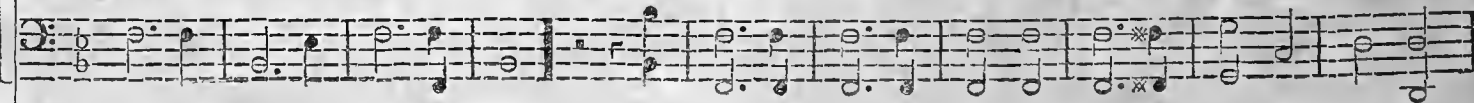
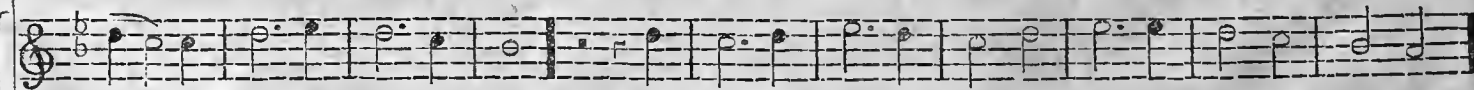
AIR.



O Thou, whose radiant glory shines Thro' the bright realms a - - bove, Whose angels chant their hymn's di-



vine, And saints a- dore and love. Not heav'n's im- measur- a- ble space Thy fulness can con-





3 Descend then, O indulgent God,
To thine own work be near;
Make now this temple thine abode,
Bless, Lord, thy servants here.

5 Come, Lord, and faith's all conq'ring pow'r,
Let thy young servant see;
Whose life, in this most sacred hour,
He consecrates to thee.

7 Here let thy people taste and see,
Rich blessings from above;
All doubts be solv'd in charity,
All discord lost in love.

4 "Go teach all nations in my name,"
'Thus Christ the Gospel spread—
"I'm with you till the world shall end,"
Nor be my saints afraid.

6 May wisdom, charity and peace,
Mark Christ's professing friends;
Their gath'ring flock with joy increase,
Fed by the Shepherd's hands.

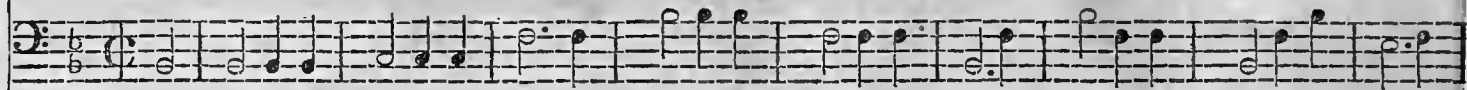
8 Thus hand in hand, as life proceeds,
Be, Lord, thine influence given;
To guide them in the path that leads
To happiness and heav'n.



AIR.



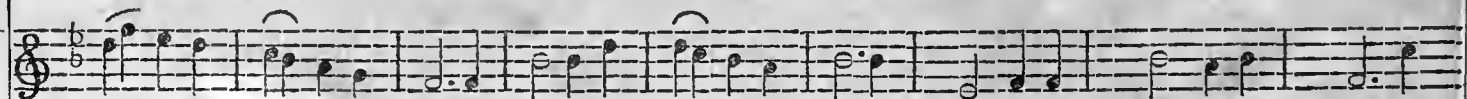
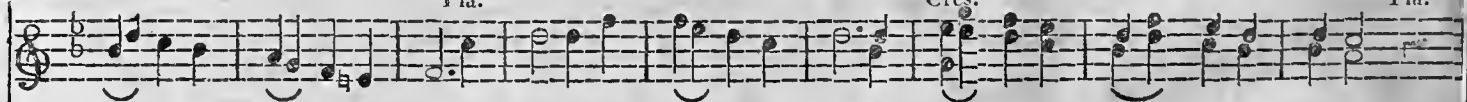
How cheerful a - - long the gay mead, The daisies and cowslips are seen, The flocks, as they care-lessly feed, Re-



Pia.

Cres.

Pia.



joice in the beau- tiful green, The flocks, as they care- lessly feed, Re- joice in the beau- tiful green. The



Cres.

For.

flocks, as they care-lesly feed, Re-joice, Re-joice, Re-joice in the beau-ti-ful green.

No. 106.

Philadelphia.

Andante.

High rais'd on heav'n's im-pe-ri- al throne, High rais'd on heav'n's imperial throne, Th'Al-migh-ty holds his

Pia.

seat; Ten thousand radiant glo-ries burn A- - round his awful feet. Ten thousand radiant glo-ries burn A-

For. *Pia.* *For.*

round his aw-ful feet. Myriads of shi- - ning, shining seraphs glow- - Be- - fore the

Pia.



Thund'rer God, They wait his all commanding brow, And catch the flying nod, And catch the fly- ing, fly- ing nod.

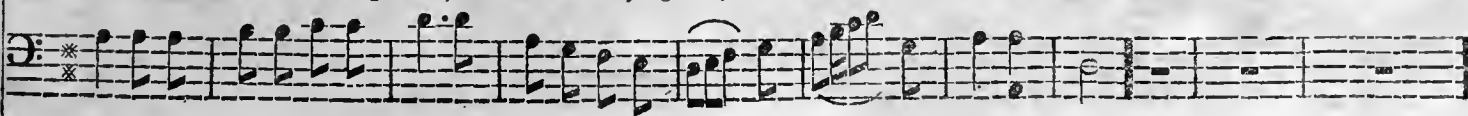


For.

Pia.



They wait his all commanding brow, And catch the flying nod, And catch the flying nod. With rich munificence he





pours his va - rious blessings down ; While hum - bler vales con - fess the show'rs With more ex - - alted ground.



For.



By us, in each ex - pres - sive swell, A thou - sand proofs are giv'n, Snatch'd as we are from death and hell, And



Moderato. *Pia.**Cres.*

rais'd to life and heav'n. By grateful love, in flam'd, we burn, Fir'd by th'expressive call, And

*Dim.**For.*

render, Lord, in just return, Our tongues, our hearts, our all! Our tongues, our hearts, our all! And

Fortiss.

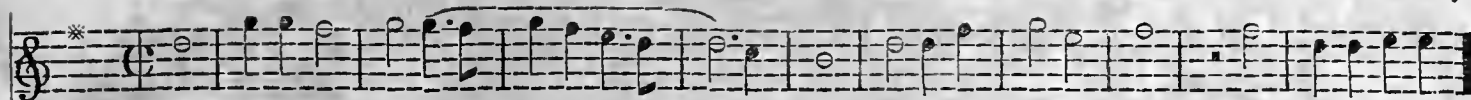
ren- der Lord in- - just re- turn, Our tongues, our hearts, our *all!* Our tongues, our hearts, our *all!*

No. 107.

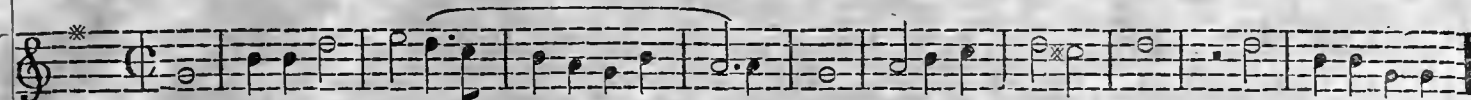
Ash-ham.

AIR.

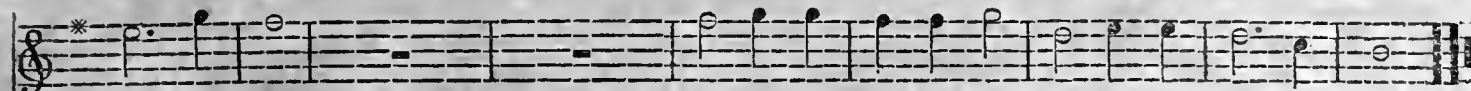
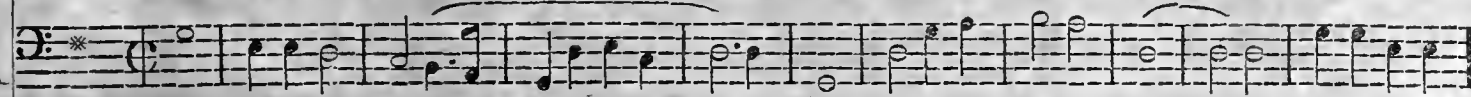
As mountains stood to guard The city's sacred ground, So God and his al- migh- ty love Embrace his saints around.



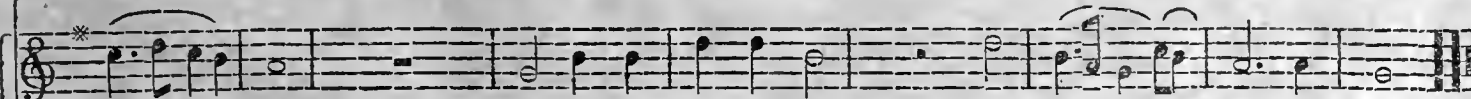
AIR.



Long as I live I'll bless - - - - - thy name, My King, my God of love, my work and joy shall



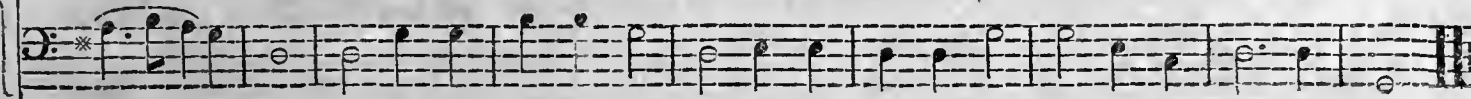
In the bright world a - - bove, In the



be - - the same

In the bright world above,

In the bright world a - - bove.



In the bright world a - bove, In the

In the

AIR.

Not all the blood of beasts, On Jew- ish al- - tars slain Could give the

Pia.

For.

guilty conscience peace Or wash a- way the stain, - - - Or wash a- way the stain.

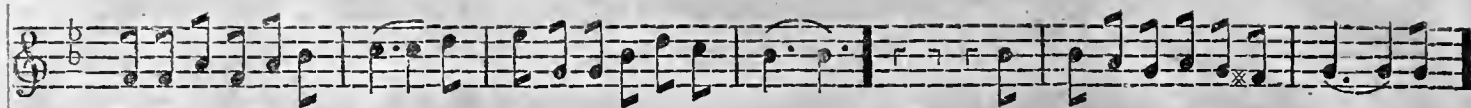
Andante.

AIR.

A - way with our sorrow and fear, We soon shall recover our home ; The city of saints shall appear, The

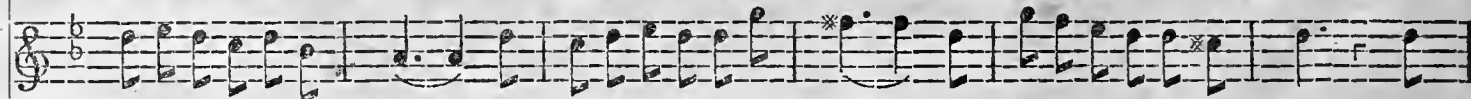
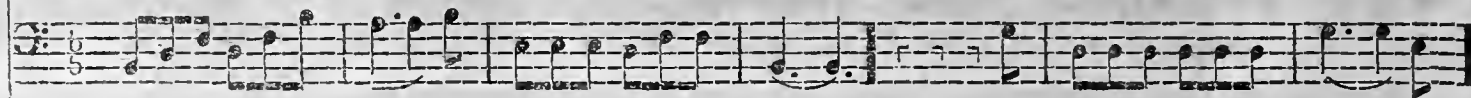
day of e - ternity's come.

From earth we shall quickly re - move, And mount to our native a - - bode, The



house of our Father a - - bove, The palace of angels and God.

Our mourning is all at an end When



rais'd by the life giving word, We see the new city des - - cend, A - - don'd as a bride from her Lord. The



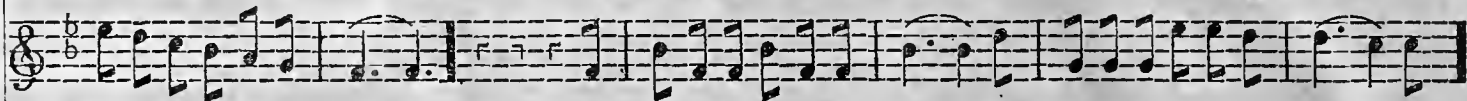
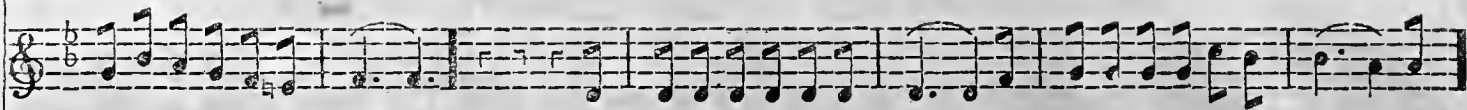


cit- y so holy and clean, No sorrow can breathe in the air; No gloom of affliction or sin, No shadow of e- vil is



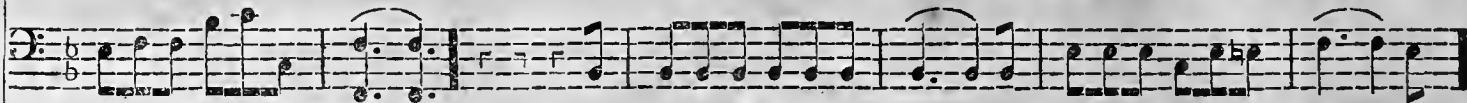
there. By faith we al- ready be- hold That lovely Je- rusalem here, Her walls are of Jasper and gold, As





chrysal her buildings are clear.

Im-mov-ably founded in grace, She stands as she ever hath stood, And



brightly her building displays And flames with the glory of God.—

No need of the sun in that day, Which

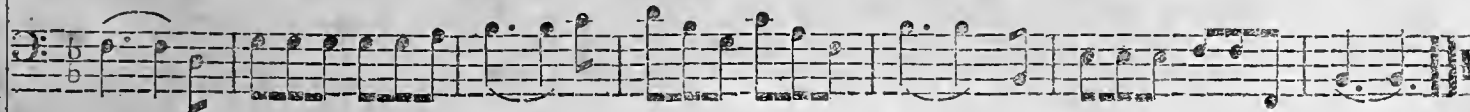




never is follow'd by night, Where Jesus's beauties display A pure and a permanent light, The Lamb is their light and their



sun, And lo! by reflection they shine, With Jesus in-ef-fably one And bright in-effulgence di-vine!



Maestoso.



AIR.

Heav'n, and earth are

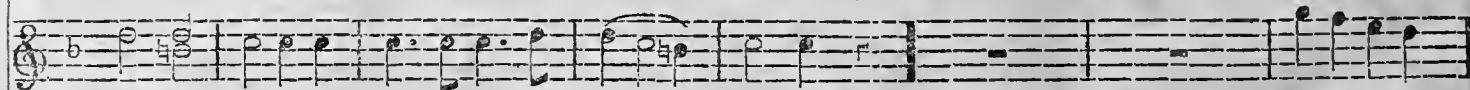


Holy, Holy, Ho-ly Lord God of Sabaoth,

Heav'n, and earth are full



Heav'n and earth are full, are full, are



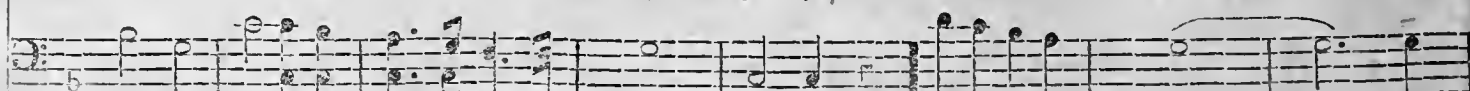
full, are full

Heav'n and earth are



are full of the ma-jesty of thy glo-ry,

Heav'n and earth are full, are



full, are full

Heav'n and earth are full - - are

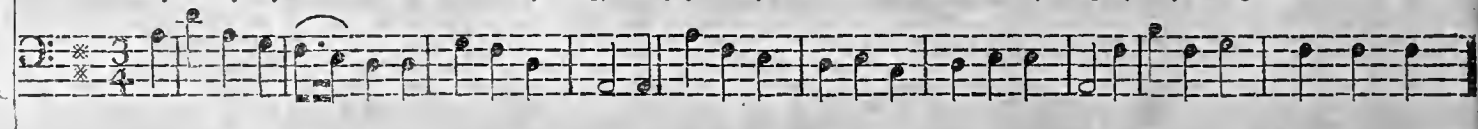
full, Glory be to Thee, O Lord most
 full, are full, are full of the majesty of thy glo- ry. Glory be to Thee, to Thee, O Lord most
 full glory be to Thee, glo- - ry glory be to Thee O Lord

high, glory be to Thee, be to Thee, O Lord
 high, Glory be to Thee - - be to Thee, O Lord most high, O Lord, O Lord most high.
 Glory be to Thee, Glory be to Thee, O Lord.

Mezza Pia.



Thy mercy my God is the theme of my song, The joy of my heart and the boast of my tongue, Thy free grace alone from the

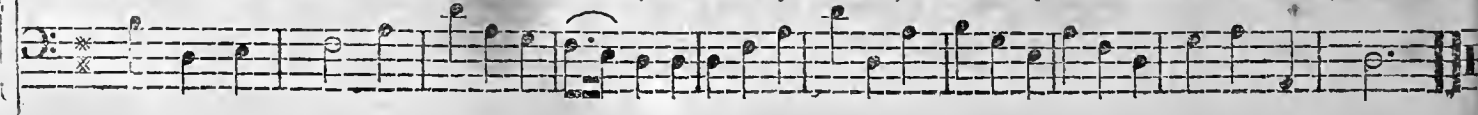


Pia.

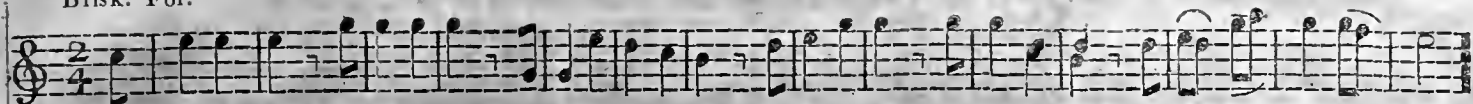
For.



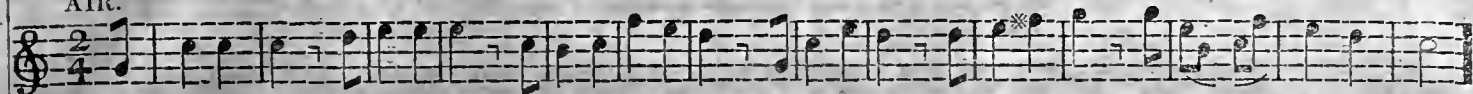
first to the last Hath won my af- fections, hath won my affections, hath won my af- fections And bound my soul fast.



Brisk. For.



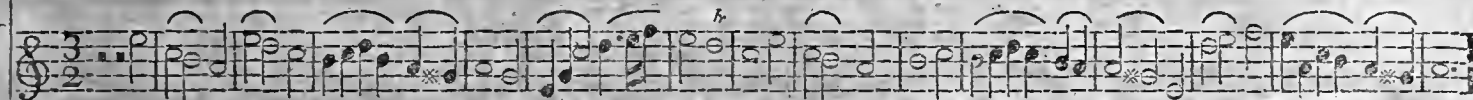
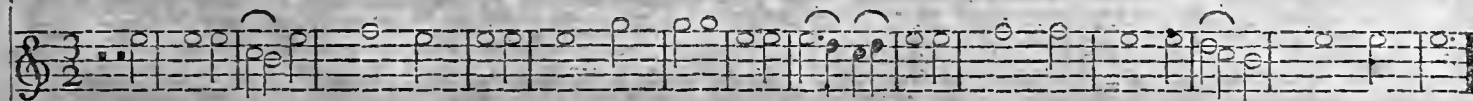
AIR.



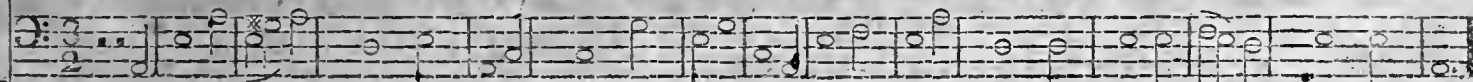
In God's own house pronounce his praise, His grace he there reveals, To heav'n your joy and wonder raise, For there his glory dwells.



Pia. Slow.



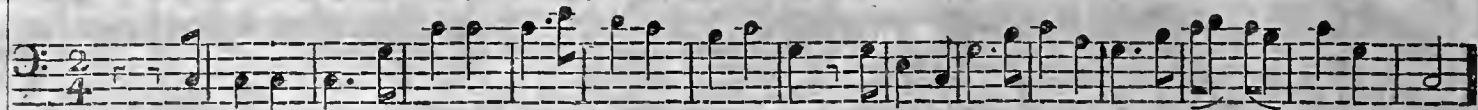
Let all your sacred passions move, While you rehearse his deeds; But the great work of saving love Your highest praise exceeds.



For. Brisk.



All that have motion life and breath, Proclaim your Maker blest; Yet when my voice expires in death, My soul shall praise him best.



Pia.

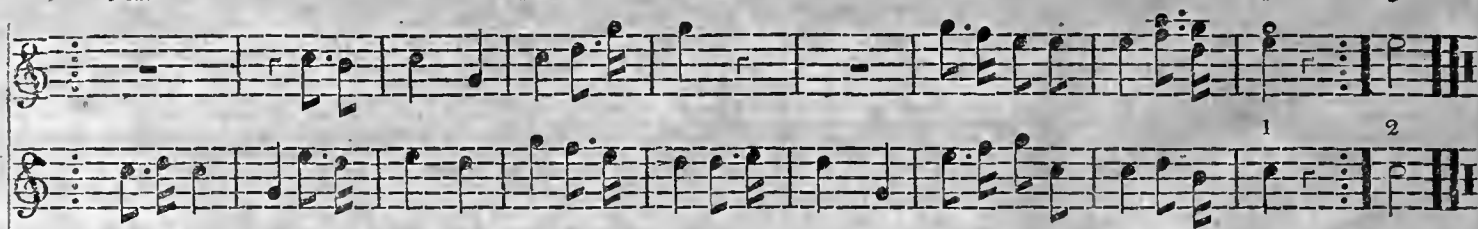
For.

Pia.

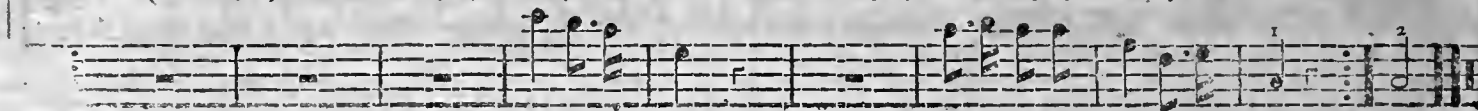
For.

1

2



Hallelu - jah, Hal - le - lu - jah, Praise ye the Lord. Hal - le - lu - jah, Hal - lelujah, Praise ye the Lord.

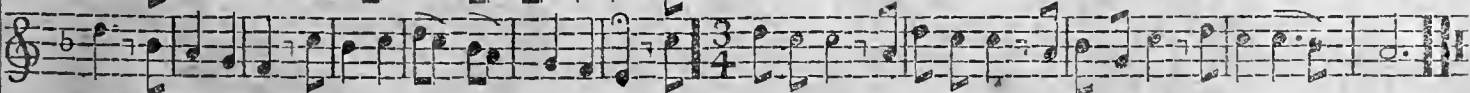
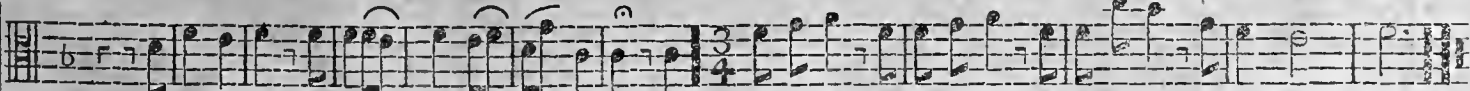
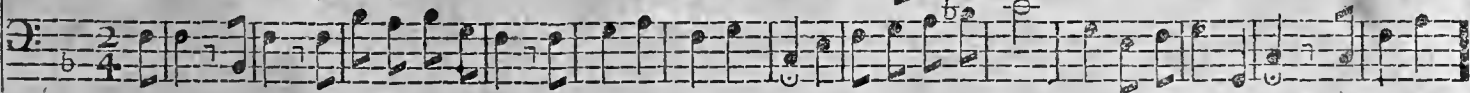


Alto.

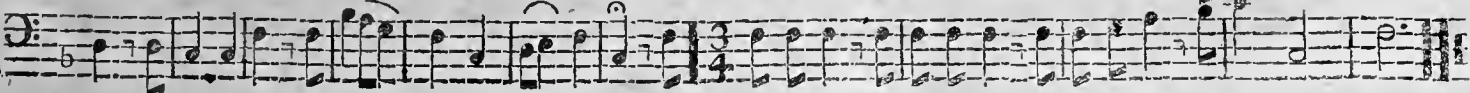
Tenor.



AIR. Awake, awake, awake, our drowsy souls, Shake off each slothful band, The wonders of this day Our noblest songs demand. Auspicious



morn, Thy blissful rays Bright seraphs hail In songs of praise. Auspicious morn, Thy blissful rays Bright seraphs hail in songs of praise.



AIR.

Rocks, hills and vales, Rocks,

Ho - san - na! let the earth and skies, Re - peat the joyful sound, Rocks, hills and vales, Rocks,

Rocks, hills and

hills and vales re - flect the voice, re - flect the voice In one

hills and vales re - flect the voice, re - flect the voice In one e - ter - nal round.

vales, Rocks, hills and vales re - flect the voice, the voice, In one e - ter - nal round.

ALL.

From thee, my God, my joys shall rise And run e-ter-nal rounds, Be-yond the lim-its of the skies And

Pia.

Cres.

The ho-ly triumphs of my soul Shall death

all cre- - at- ed bounds.

The ho- ly triumphs of my soul Shall death it- - self out- - brave;

Shall

For.

Pia.

For.

Leave dull mor- tal- i- ty be- - hind And fly be- - yond the grave, And fly be- - yond the grave.

No. 117.

Paul's.

AIR.

Come, blessed Lord, descend and dwell By faith & love within our breast, Then shall we know, & taste and feel Such joys as cannot be exprest.

Alo.

Ma.

AIR. Shine, mighty God, on Sion shine With beams of heav'nly grace,

Re.

Reveal thy pow'r thro' all our coasts -

For.

veal thy pow'r thro' all our coasts, Reveal thy pow'r thro' all our coasts And show thy smiling face.

Alto.



AIR. When thou, my righteous judge shall come To fetch thy ransom'd people home, Shall I among them stand? Shall such a worth-les



worm as I, Who some-times am a fraid to die Be found at thy right, hand Be found at thy right hand.



Alto. Slow.

2d.

Can thro' thy death's sweet Sa - vor Approach

AIR. O Lord, how great's the fa-vor, That we such sinners poor;

Can thro' thy death's sweet Sa - vor, Ap-

Can thro' thy death's sweet Sa - - vor Ap-proach thy mercy's

Thy mer - - - cy's door. PIA.

Unto the throne of grace.

proach thy mercy's door.

door, Approach thy mercy's door, And find an op - - - en passage, Un - - to the throne of grace.

For. That bids us go in peace, that bids us.

There wait the wel - - - come message That bids us go in peace - - - - - That bids us go in peace.

That bids us go in peace That bids us

peace, - - - - - That bids us

Alto

No. 121.

Stockport.

Behold the lofty sky declares its Maker God, and all the starry worlds on high Proclaim his pow'r abroad.

2d.

How bright has

AIR.

In Si - on God is known A ref - uge in distress,

How bright has

How bright has his fal-

his fal - - va - tion shone, Thro' all her pal - a - - ces, Thro'

his fal - - va - tion shone, Thro' all her pal - a - - ces, Thro' all her pal - a - - ces.

va - - - tion shone, Thro' all her pal - a - - ces, Thro'

Alto.

ed. De - - - - - mand - - - - - our Let his as-

AIR. Great is the Lord, his works of might, De - - - - - mand our no - blest songs;

De - - - - - mand our Let his as-

De - - - - - mand, De - - - - - mand our

sembled faints u - - - - - nite, faints u - - - - - nite, Let his

Let his af - - - - - sembled, Let his af - - - - - sembled, Let his assembled faints u - nite Their harmony of tongues.

sembled faints u - - - - - nite, faints u - - - - - nite, Let his

Let his af - - - - - sembled, Let his af - - - - - sembled, Let his

Alto.

Pia.

Dim.

Tenor.

AIR.

How pleasant, how di - vine - ly fair, O Lord of hosts, thy dwellings are; With long desire my spirit fairs To

Cres.

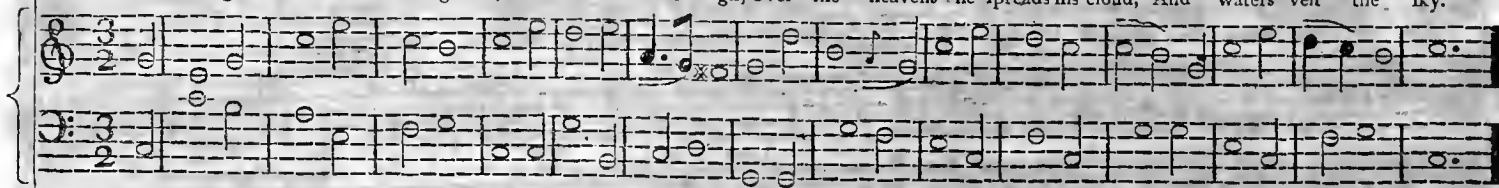
For.

meet th' assemblies of thy fairs, With long de - - fire my spirit fairs To meet th' assem - blies of thy fairs.

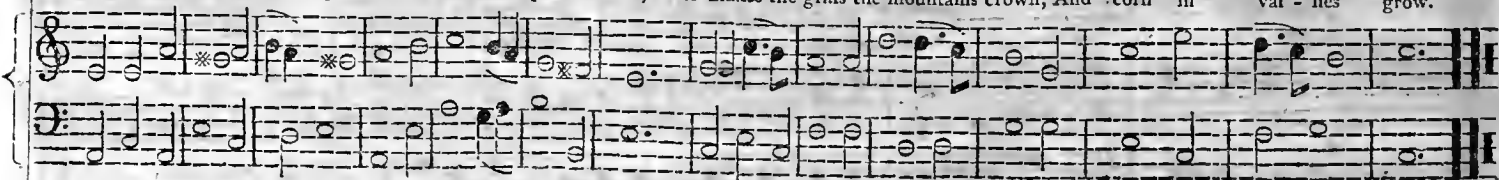
Alto.



AIR. With songs and honours founding loud, Address the Lord on high, Over the heavens he spreads his cloud, And waters veil the sky.



He sends his show'rs of blessings down To cheer the plains below, He makes the grafs the mountains crown, And corn in val - lies grow.



Alto.

2d.

AIR.

Look, my soul, be still and gaze,

O'er the gloomy hills of darkness, Look, my soul, be still and gaze,

Look, my soul, be still and gaze, All the promises do travail,

Look, my soul, be still and gaze,

All the prom - if - es do travail, All

All the promif - - es do travail,

With a glori-ous day of grace. bleff-ed Jub'lee, Let thy glo-ri-ous morning dawn. Bleff-ed jub'lee, Let thy glo-ri-ous morning dawn. Bleff-ed jub'lee, blessed jub-lee, Let thy glorious morning dawn. Blessed jub'lee, Let thy glorious morn-ing, Let thy glorious morning dawn.

Alto.

No. 127.

Cambridge New.

To earth's remotest ends, To earth's Thou, Lord, in heav'n hast plac'd thy throne Thy kingdom wide extends, Thy vast dominions shall be known To earth's remotest ends. To earth's remotest ends, To earth's To earth's remotest end, To earth's

The Lord, who built the earth and
 To heaven I lift my waiting eys, There all my hops are laid, The Lord who
 The Lord who built the earth and
 The Lord who built, Lord who

Pia.

For.

skies, the earth
 built the earth and : skies, Is my perpetual aid, Is my, Is my per - - pct - - ual aid.
 skies, the earth
 built the earth

Alto.

Pia.

AIR: Be the Lord your on - ly theme, Who of gods is God' supreme, He to whom all lords beside

Bow the knee, their fa - ces hide, He to whom all lords beside Bow the knee their fa - ces hide.

Tenor.

AIR. Zion, thrice hap - - py place, A - - dorn'd with wondrous grace, - And walls of strength em -

And walls of strength em -

And

Slow.

walls of strength embrace thee round, em - - brace thee round.

brace thee round, And walls of strength em - - brace thee round. In thee our tribes appear To pray and

walls, &c.

praise and hear, The sacred gospel's joy-ful sound, The sac-red gos-pel's joy-ful sound.

Alto.

No. 131.

Georgia.

Fine.

Tr. Lift your voice and Thank-ful sing Prais-es to your heav'n-ly King,

For his blessings far ex- - tend, And his mercy knows no end.

D. CAPO.

No. 132.

Green's

AIR.

Our God ascends his lofty throne Arrang'd in ma- - jesty unknown, His lustre all the tem- ple fills, And spreads o'er all th' e- - th'erial hills.

Tenor.

How did my heart re- - joice to hear, My

AIR.

How did my heart rejoice to hear, My friends de- - vout-ly say, In

How did my heart re- - joice - - - - - to hear, My

How did my heart re- - joice - - - - - to hear, My

Zi - on let us all ap- - pear,

And keep the solemn day. And keep the solemn day.

Andante Moderato.

AIR.

Sing, my U-rania, sing that stupendous period, When time's last wave, When time's last wave Rolls to the boundless ocean, And the

trump sounding thro' the land of silence; . Wakes the dead nations.

Earth hears the summons, trembling to her

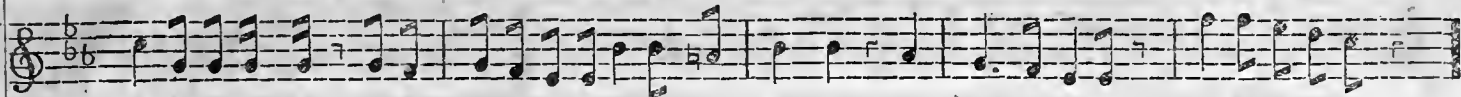
centre, Vast seas, re-coiling leave their banks affrighted, Fierce rapid flames rise to the verge of heav'n, Spreading de-struction.

Mezza Vocc.

The image shows a musical score for a song titled "The Veil". It consists of three staves. The top staff is a vocal line in treble clef, starting with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody begins with a half rest, followed by a series of eighth and quarter notes. The middle staff is a piano accompaniment line in treble clef, also in two flats and common time. It features a rhythmic pattern of eighth and quarter notes, often beamed together. The bottom staff is a piano accompaniment line in bass clef, in two flats and common time. It provides a harmonic foundation with a mix of quarter and eighth notes. The lyrics are written below the piano staves, aligned with the vocal melody.

Scenes less ter-ri-fic, When af-ton-ish'd Si-nai saw th'e-ter-nal veil'd in clouds de-scend-ing,

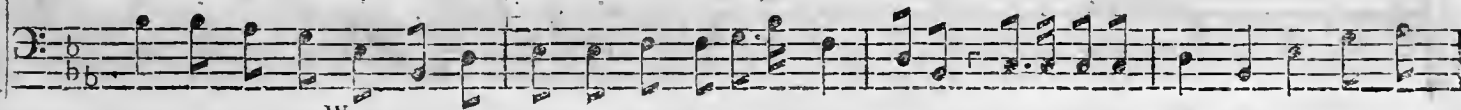
Cres.



Now wrapt in terror, u- ni- - versal nature shakes with a- mazement! Hoarse jarring thunders rend heaven's concave,



Roaring in - cessant, and the vivid lightnings dash their red flashes, While the great Arch-angel Sounds his dire



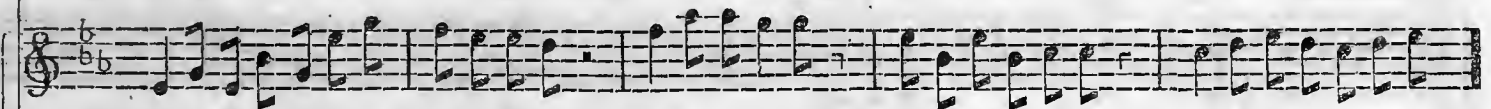
trumpet. Then in a moment Death resigns his captives, Sending forth millions from their dark re- cesses, Rous'd by his mandate, who from

Mezza Vocc.

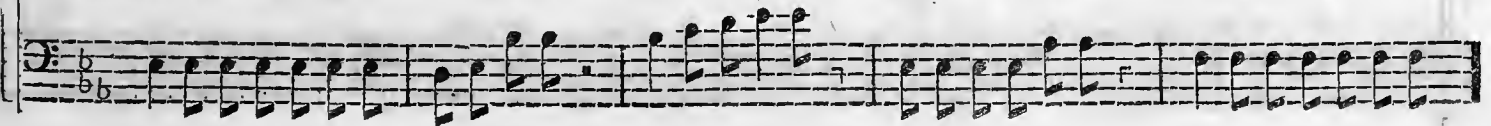
drea- ry chaos Spoke the Creation! Natures' dread fov'reign forms e- the- real bodies,



Bright and immortal from the scatter'd atoms, See the vast empire of the King of terrors Sinking in ru- in!



Now has corruption put on incorruption. Change how mysterious; Rob'd in recent beauty, View the redeemed, in their



*Spiritoso.**Pia.*

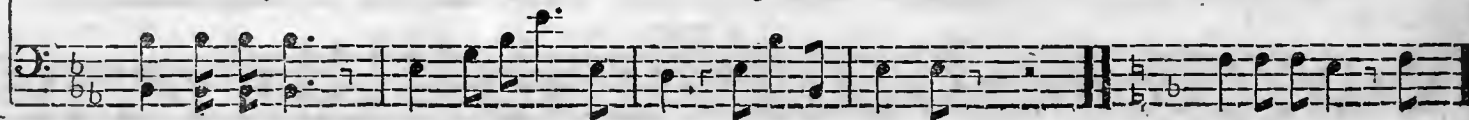
Saviour's image, Rising tri- - umphant. .

As the bright myriad's, which the night illumine, Gilds the wide ether with collected radiance,

*Cres.*

So shall the just shine in the courts of heav'n, Ages e- - ter- nal

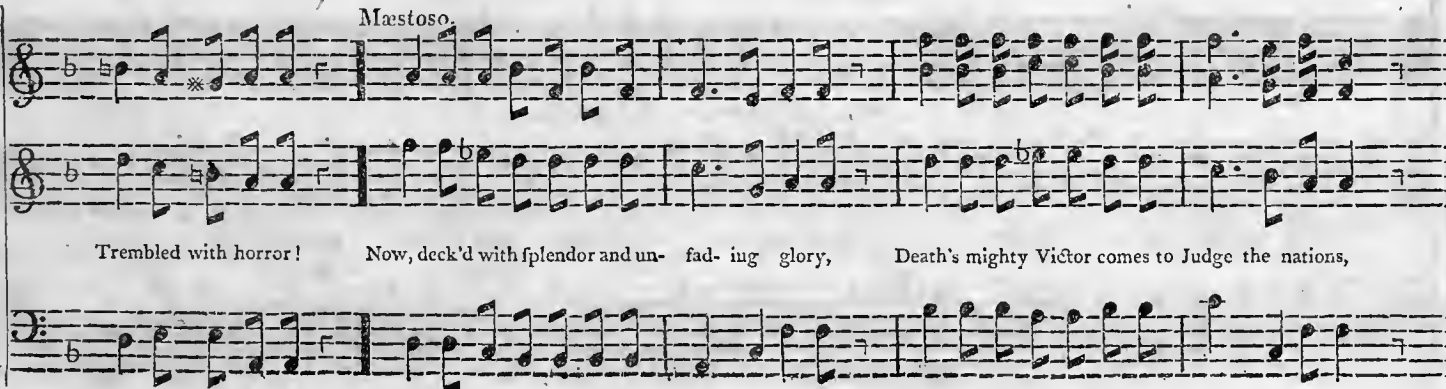
Death, where's your sting! your





boasted pow'r is baffled, Grave, where's your triumph? Jesus, the Redeemer, Rose and ascended, While the pow'rs of darkness

Mæstoso.



Trembled with horror! Now, deck'd with splendor and un-fad-ing glory, Death's mighty Victor comes to Judge the nations,

Pia.

While countless myriads of blest faints and angels, Sound forth his praises. Loft in mute wonder, leave the lofty subject,

Spiritoso.

Expressivo.

Hail, hail, hail new creation, hail, hail,

Themes so amazing mock my feeble efforts, Hail, new creation, hail, hail, hail, scenes sublimely glorious! Past all conception!!

Hail, new creation, hail, hail,

Counter. Je- - ho- - vah reigns, let all the earth, let all the earth, all, all the earth rejoice, all, let all the earth in

AIR. let all the earth all, all, all, let all the earth,

Bass. Je- - ho- vah reigns, let all the earth, re- - joice, let all the earth,

Je- - ho- vah reigns, let all the earth, all the earth, let all the earth re- - joice, let all the earth in

has just gov- ern- - ment rejoice, all, all, re-

all, all, all, let all the earth in his just gov- ern- ment rejoice,

all, all, rejoice, rejoice,

his just gov- ern- ment re- joice, all, all,

joyce, rejoyce, Let all the isles with fa-cred mirth, with

let all the earth in his just government re-joyce.

let all the isles with

Let all the isles with fa-cred mirth,

fa-cred mirth, let all the isles re-joyce, in his applause u-nite their voice, all,

let all the isles re-joyce, all, with fa-cred mirth, all,

fa-cred mirth, re-joyce, all,

fa-cred mirth, let all the isles re-joyce, in his applause u-nite their voice, all

all, all, with sa- cred mirth, in his applause u- - nite their voice, re- joice, rejoice, let all the isles in

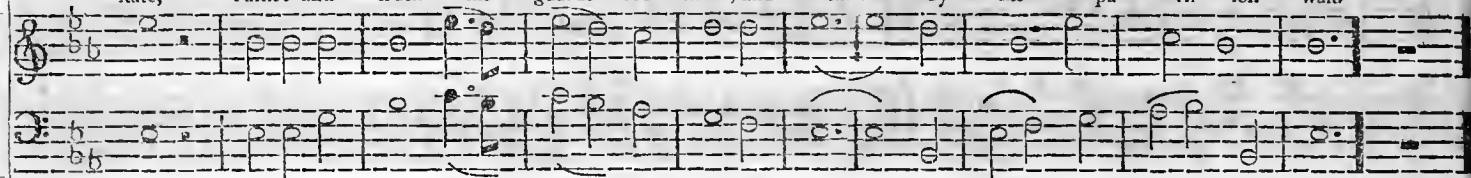
rejoice, rejoice,

rejoice, rejoice,

his applause u- - nite their voice. Dark- ness and clouds of awful shade, His dazzling glory shroud in

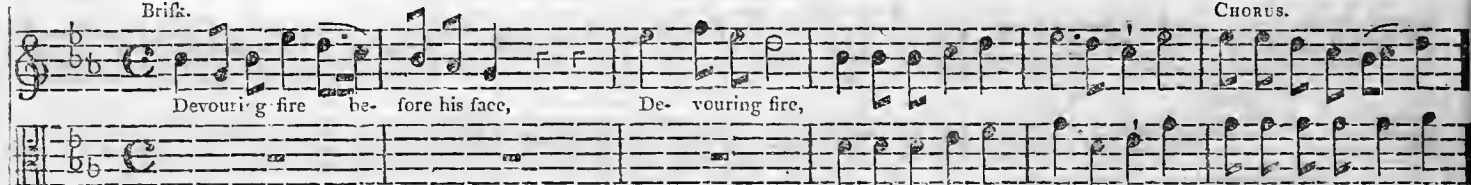


state, Justice and truth his guards are made, and fix'd by his pa - vil - ion wait.



Brisk.

CHORUS.



Devouring fire be- fore his face, De- vouring fire,

His foes around with vengeance struck, His lightnings set the world on



Devouring fire be- fore his face, before his face, before his face,

blaze, Earth saw it and with terror shook. The proudest hills, his pre- sence felt, Their height nor

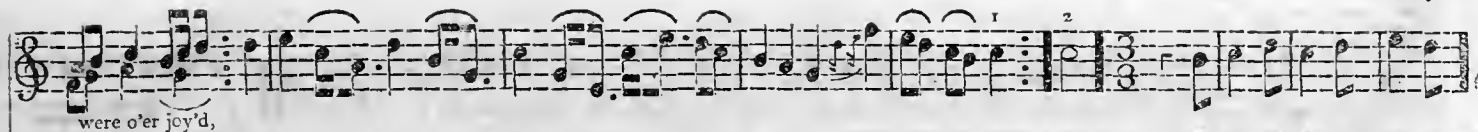
strength could help af- ford, The proudest hills like wax did melt, In presence of th'al-

Slow.

migh- ty Lord. The heav'ns his righteousness to flow, With storms of fire his foes pur- fu'd; And all the trem- bling

Repeat Forte.

And Judah's daughters
world below Have his des- cending glo- ry view'd. Glad Sion of thy triumph heard,



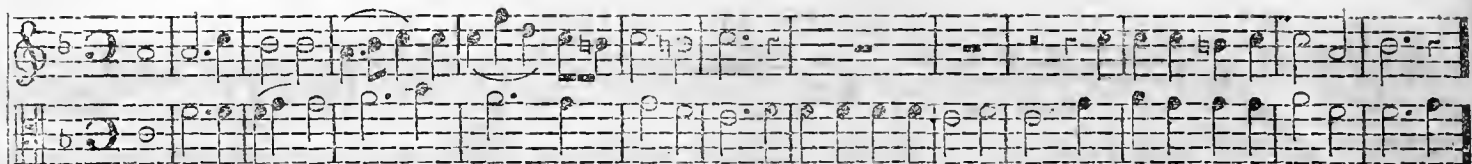
Because thy righteous judgments, Lord, Have pagan pride and pow'r destroy'd.

Rejoice, ye righteous, in the

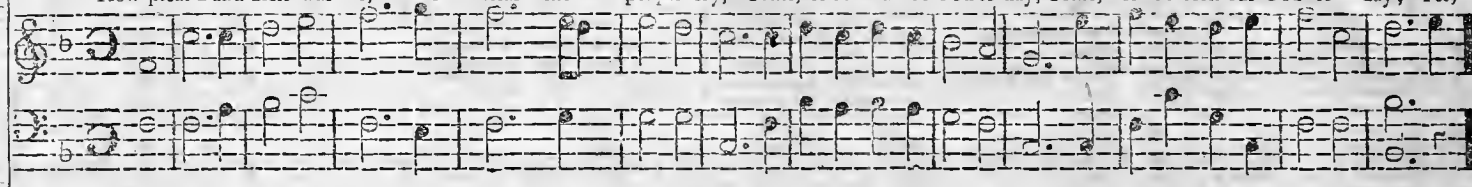


Lord, Me - morials of his Ho - li - ness, Deep in your faithful breasts re - cord, And with your thankful tongues con - fess.





How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to day, Come, let us seek our God to - day;" Yes,



We haste to Zion's hill,

And there

with a cheerful zeal,

And there our vows and honours pay, And there our vows and honours pay.



We haste to Zion's hill,

And there

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The performer is desired to correct the following errors, viz. Page 51, 1st. Bass staff, 3d. bar, change the 2d. quaver from B to G the 1st. line.—Page 64, 1st. Treble staff, 1st. bar the 1st. Crotchet should be G 2d. line.—Page 74, 1st. Air staff, 12th. bar, the Crotchet on B should be on A 2d. space.—Page 84, 1st. Counter staff, 3d. bar, the Crotchet on D should be F 4th. space.—Page 102, 1st. Air staff, 3d. bar, insert a point after the Minim.—Page 113, 1st. Air staff, last bar, for the Flat insert a Natural.—Page 150, 1st. Air staff, 5th. bar, the Minim on E 4th. space, should be on G 2d. line.

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